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SPEAKING INSTRUCTION IN COLLEGE MILITARY UNITS

FOREWORD

THE United States Army is conducting educational programs in 209 colleges and universities, and the Navy in 181. The curricula of the following units of these programs contain basic "English" courses in which training in speaking and listening are prescribed:

1. NAVAL TRAINING SCHOOLS, V-12 PROGRAM

Sixteen week terms, beginning July, November, and March. Includes (a) V-1 and V-7 students reassigned or transferred to colleges to complete the additional semesters permitted them; and (b) V-12 and V-5 men, either recently graduated from secondary schools or transferred from active duty, who pursue a required curriculum of four or more terms. The V-12 Curriculum I (first year) requires E-1 and E-2—"three discussion-writing periods per week for two terms"—for all but premedical students.

"The aim of this course is to teach the student to say and write what he means concisely and with a purpose, and to read and listen with precise understanding and discrimination. . . .

"Emphasis during the first semester will be on accuracy and conciseness in the handling of informational materials, and during the second semester on judgment and effectiveness in handling materials of considerable complexity and range.

"The course will consist of problems in written and oral communication carried forward coordinately under the following heads: Writing . . . ; Speaking . . . ; English usage, oral and written . . . ; Reading. . . .

"Speaking: clear and full recitations, short informal talks, giving directions, explaining situations and processes (especially those involving diagrams, models, and specimens), taking part in group discussions, and summarizing talks and discussion as a test of listening [together with good oral English usage]."

2. ARMY AIR CORPS, COLLEGE TRAINING DETACHMENTS, AIRCREW ENGLISH

Begun about March 1, 1943. Includes men of greatest range of educational experience. Terms theoretically are 12 weeks, but men often are transferred after three or four weeks. Aircrew English is required, five days a week. There is no uniform directive, but the course includes training in writing, speaking, and reading. Most preparation is to be done during class hours.

3. ARMY METEOROLOGICAL TRAINING PROGRAMS

Begun February 1, 1943, or later. Twelve-week terms. "B" Basic English, 72 hours, requires instruction in speaking, writing, reading, and listening. "C" Basic English, 192 hours, has a similar requirement. Some time is allowed for preparation outside class hours.

4. ARMY SPECIALIZED TRAINING PROGRAM

Twelve-week terms. Begun August, 1943, or later. English AST-111, three terms: first term three hours per week; second and third terms, two hours per week. One hour of preparation per class hour.

"Objectives": to develop an officer candidate who will (1) be a clear thinker; (2) possess the skill of orderly, concise, and appropriate communication, both oral and written, including the ability to observe and report accurately; (3) possess the ability to listen and to read understandingly; (4) know the basic forms of military communication.

The suggested framework of instruction

includes: "Speaking: instruction and practice in oral presentation. Development of self-confidence and the ability to think on one's feet. Development of sound habits of brevity, correct pronunciation, conciseness of expression, and organization of material. Development of variations in emphasis. . . . Acquisition of adequate ease and fluency to speak extemporaneously, reasonably free from hesitation, forcefully and pleasingly and coherently. . . . Elimination of handicaps of speech. . . . Presentations should be so well organized as to impress themselves, in outline, on the listeners' memory. They should be subjected to frequent criticism by the hearers in terms of the speaker's appearance, manner, adequacy, brevity, forcefulness, and organization of material.

"Listening: development of concentration upon spoken remarks and the ability to understand what is said . . . [and] to repeat in listener's own words the context of speaker's remarks."

Most of the directives for these courses were not released until a few weeks before instruction began; and, when released, some directives were stated in broad terms that were never clearly defined. Perhaps this was because military authorities believed that colleges were better able to make specific application of broad directives than was any centralized military board; but, if so, this was not immediately made clear.

Under these conditions, between February and July new types of speech courses for these military units—specialized in nature and incredibly compressed—had to be formulated out of whole cloth. Yet instructors who formulated them were usually unable to know what other colleges, faced with the same problem, were doing. The result was that, with several hundred institutions facing similar or near-similar critical conditions, practically all dealt with them individually instead of collectively.

Therefore, in order that teachers of speech in these military units may know what other institutions have done, and may use such information if it seems desirable for revising their curricula, the JOURNAL presents the following symposium on the present status of speech training in college military units. A more detailed assessment of the testing of student needs and of teaching and clinical procedures of one representative institution, prepared by Severina E. Nelson, University of Illinois, will appear in the February, 1944, issue. ED.

I. IN THE EASTERN AREA

GEORGE V. BOHMAN
Dartmouth College

I

Over one hundred colleges in the eleven states of New England, New York, New Jersey, Pennsylvania, Delaware, Maryland, and Virginia are participating in the instruction of tens of thousands of Army, Navy, and Marine trainees. To discover what the colleges have done to provide speaking and listening instruction in accordance with the descriptions of the various "English" courses, a questionnaire was sent to the Directors of such courses or Chairmen of Departments of Speech or Public Speaking in all 33 colleges with V-12 units and about forty colleges with various Army programs. Replies of varying quality were received from 23 Navy programs and 21 Army programs.

Tables I and II tabulate the data that can be presented in such form. Much of the information and personal reactions to the courses needs discussion. The longer V-12 and AST programs are still

TABLE 1—SPEAKING INSTRUCTION IN V-12 COLLEGES: *E-1* AND *2*.

College	Class Time in Speaking Instruction		Section Size	Instruction by Speech Staffs	Speech Clinic Used	Total Days in:		Speech Projects	
	Day/wk.	Wks./Term				Speaking	Lects., etc.	No.	Length Mins.
Bates	1		14	Yes	Yes	13	3[8]	10	3–5
Brown	1		25	No	Yes	12	?[8]	4	4–8
Dartmouth	1		17	Yes	Yes	12	3[8]	10	2–4
Hobart & Wm. Smith[1]	1		28	Yes	Yes		[8]	5–8	3–5
Ursinus	1		34	No	No		[9]		
Pennsylvania		8	25	Yes[2]	No	16	8[10]	8	2–3
Penn. State		4	25	Yes	Yes	10	2[8]	3	4–5
Cornell		5		Part[3]	Yes	12	3[8]	4	3–4
Tufts		4	25	Part[3]	No	12	?[8]	3?	5–10
Hampden-Sydney		4	19	Part[3]	No	12	?[8]	4	2–4
Virginia		4	25	No	No	7	5[8]	3–4	3–7
Richmond		4	25	Part[3]	Yes		[8]		
St. Lawrence		4		No[4]	Yes	8	3–4[8]	5	3–5
Yale[11]		*c.*3	30	No	Yes	*c.*9	0[8]	3	2–5
Harvard		2	27	No	Yes[5]	6	0[9]	2	3–5
Princeton		1+		Part[3]		4	0	1	
Stevens Institute		*c.*8?[13]	32	Part[3]	No	*c.*16	*c.*5[8]		6–12
Rochester			25	No[6]	Yes	?	0	5?	4–5
Middlebury		[14]	30	Part[7]	Yes		[12]	6	5
Swarthmore		[15]		No	Slt.				3–5
Colgate		6–8	26	Part	Not yet		[8]	4–8	4–8
Union		[16]							
Columbia	*c.*1½		22	Part[3]	Not yet	16	?	8	4–6

[1] One section by Speech Dept. 1 day/wk.; 4 sections, single instructor, no separate day each week for speaking.
[2] Dolman: "All instructors [are] experienced teachers of both speech and composition."
[3] English and Speech instructors of peacetime courses each teach sections in all aspects of the course.
[4] Certain speaking hours by speaking instructors.
[5] Only by substituting 2 hrs./wk. in clinic during class speeches.
[6] Clinician employed Sept. 15, 1943.
[7] Speech instructor arranges conferences, voice tests, correction, and guides staff in speaking assignments.
[8] A. H. Monroe, *Principles of Speech, Military Edition*, Scott, Foresman, 1943.
[9] Davis, Fassett, Green, Packard, and Shorer, *Direct Communication*.
[10] John Dolman, Jr., *Handbook of Public Speaking*, Harcourt Brace, 1922.
[11] Formally divided, one-third speaking, but speaking days equal only about 3 weeks. Clinical aid from School of Drama.
[12] Uses syllabus.
[13] About equal division of the course between writing and speaking.
[14] About one-third speaking in coordinated course.
[15] Coordinated. No estimate of time for speaking.
[16] No formal speaking instruction.

in their first terms. Plans for AST-111 B and C are also noted in Table II. In the V-12 program, Brown, Pennsylvania, and Colgate indicate they will devote one-half of course E-2 to speaking. Princeton apparently will introduce in E-2 most of the formal speaking it will give. Otherwise, E-2 is likely to be divided similarly to E-1, and the continued use of Monroe, *Principles of Speech, Military Edition*, in most colleges indicates the probable content of the course.

In addition to the required E-1 and E-2, V-12 colleges continue to teach peacetime speaking courses to classes largely composed of upperclass trainees. Harvard, Dartmouth, Tufts, Pennsylvania, Hampden-Sydney, and Stevens Institute report heavy elections. Also, at Dartmouth the Departments of Public Speaking and English jointly teach 185

upperclassmen a new elective course, one hour per week in writing and two hours per week in speaking, adapted to the Navy's needs.

All the so-called "English" courses include, but none prescribes, the proportionate time to be devoted to speaking and listening or oral communication. As a result, the responsibility for dividing and arranging the course devolved upon college administrations, or more specifically upon English departments or upon English and Public Speaking or Speech departments or staffs jointly.

It has seemed to many colleges that the provisions of the course outlines of V-12 and ASTP "English" require that time be allotted to speaking, reading, and writing projects either on *separate days* of *each* week or during *alternate, proportional* periods *throughout each term* of the courses.

In peacetime, about six semester hours of college courses have been utilized to teach relatively untrained college students reasonable proficiency in such a variety of speaking-situations as those described in the Army and Navy outlines. Listening ability has been attained in civilian speaking courses through considerable time spent in class discussion of the ideas developed in speeches and through student critiques. Training in speaking and listening has required time comparable to that used by English departments in teaching written composition and moderate ability to discriminate between, analyze, and appreciate selected examples of literature. Clearly, then, both the wording of the general aims of these "English" courses and the substantial list of abilities in oral communication to which attention shall be paid if the descriptions of the courses are to be taken conscientiously require that the proportion of time assigned to formal speaking and listening projects permit each student enough formal speaking experience with individual criticism to accomplish (1) reasonable orientation to speaking-situations, (2) improvement in the variety and effectiveness of voice and action skills, (3) mastery of elementary techniques in the preparation of well-organized speeches, and (4) reasonable proficiency in the preparation and presentation of expository and such other types of speeches as the course outline directs.

II

How well have the colleges in the East provided instruction in speaking? Table I shows variations in E-1 from one day per week in five V-12 colleges, or alternate weeks at Pennsylvania to only four days at Princeton and none at Bloomsburg Teachers College (Pa.) and Union College. Professor Burgess Johnson of Union wrote that the Department of English "agreed unanimously . . . not to make use of any textbook in oral English but to accomplish the desired purpose by requiring students to read aloud . . . their own writings and to be conscious at all times of the necessity of good diction, good address, and habits of speech." It is to be hoped the students will be thus conscious! Harvard's unusual practice of writing all themes in class takes eight hours that would otherwise be usable for speaking without diminishing the reading and writing assignments.

In the ASTP course, Table II shows that seven of 13 colleges allot one-third to one-half of the first term to speaking instruction; the remainder, three weeks or less. However, tentative plans indicate that most colleges will increase the proportion in the second and third terms.

Both colleges reporting the Meteorological Program have substantial amounts of speaking in the courses (Table II). Division of the Aircrew English course has been fairly uniform

TABLE II—SPEAKING INSTRUCTION IN ARMY PROGRAMS

College	Time for Speaking Instruction	Sect. Size	Days in:		Speeches		Instruction by Speech Staff	Speech Clinic Used?
			Spkg.	Lects., etc.	No.	Length Mins.		
I. Army Specialized Training Program: English 111A[7]								
Bowdoin	1 hr./wk.	*c.*20	12	[9]		3–6	Yes	Yes
Maine[12]	1 hr./wk.	17	10	2[8]	6	3–4	Yes	Slt.
New Hamp.	1 hr./wk.	30	12	?	?	2–5	No[1]	No
Delaware	Coordinated							
Pennsylvania[12]	6 wks.	25	12?	6?[2]	8	3	Yes[2]	No
Penn. State[12]	3 wks.	25	8	1[9]	2	4–5	Part	Yes?
Rutgers[12]	6 wks.		12	6[3]		3–5	Yes	No
Cornell	*c.*4 wks.		12	?[9]	3	3–4	Part	Yes?[4]
Westminster[12] (Pa.)	1 hr./wk.	30?	8	4[9]	4	3	Yes	
Princeton[12]	4 wks.	*c.*30	12	0[6]	5		Part?	
Yale[12]	*c.*3 wks.	30	8	0[9]	*c.*3+	2–5	No	Yes[6]
Carnegie Tech.[12]	*c.*2 wks.	25	4	1[10]	1	3–4	No	No
Syracuse[12]	*c.*2 wks.		*c.*5	1[10]	2	1–5	Part	Yes
II. Army Air Corps: College Training Detachments: Aircrew English: 3–12 wks., maximum 60 hrs.								
Springfield	*c.*2/5		*c.*4/5	*c.*1/5[9]	2/wk.	3–5	Yes	No
Penn State	14 wks.	30	6–16	0–4	2–4	3–4	Part	Yes?
Syracuse	*c.*1/3		10+	2[11]	*c.*3	3–5	Part	Yes
Army Meteorological Programs: "B" Basic English 72 hrs., 24 wks.; "C" 192 hrs., 48 wks.								
Bowdoin	1 d/wk.	20	42	6+[11]	16	3–6	Yes	No
Brown "B"	*c.*1/2		32	4[11]	8	4–8	Part	Yes
Brown "C"	*c.*1/3		60	6[11]	16	4–8	Part	Yes

[1] Insufficient time of remaining speech instructor is available.
[2] Dolman: "All instructors [are] experienced teachers of both speech and composition."
[3] Reager, McMahon, & Stevens, *Speech Is Easy*, Mil. Ed.
[4] Wichelns: "Clinician hauls 'em out of the classroom."
[5] J. S. Finch, *An Introduction to Public Speaking*, Burgess, 1942, used in second term.
[6] Clinical aid from School of Drama.
[7] Replies indicate incomplete plans or slight formal speech instruction at: Boston College, Providence College, Manhattan College.
[8] Brigance & Immel, *Speech for Military Students*, Crofts, 1943.
[9] A. H. Monroe, *Principles of Speech, Military Edition*, Scott, Foresman, 1943.
[10] Davis, *et al.*, *Direct Communication*.
[11] Syllabus.
[12] Plans for second term: speaking, 1 hr./wk.: Maine; 6 wks.: Pennsylvania, Princeton, Rutgers; 4 wks.: Carnegie Tech, Syracuse; about 3 wks.: Yale.
Plans for third term: speaking, 1 hr./wk.: Westminster; entire term: Penn State; 6 wks.: Pennsylvania, Rutgers; 4 wks.: Carnegie Tech; 2 wks.: Yale.

within two week units, but, as Professor Joseph O'Brien of Penn State remarked, "The course is hurried; do what can be done; if men remain, do more."

Some colleges lack speech instructors on their faculty or their staff has been weakened by leaves for military or governmental service. One college is employing a clinician-instructor this fall to help with the V-12 program. In occasional institutions, relations between English and Speech staffs, or the prestige of the latter, were such that Speech instructors exerted little influence in determining the plans for "English" courses in the military programs and take little part in teaching the courses. In general, wherever peacetime Speech programs were well-developed and staffs were of good quality, speaking has received a fairly satisfactory share of the new courses in "English." Elsewhere, an occasional English department, though lacking a division of Speech, has tried to formulate an adequate program.

At Dartmouth, Bates, Bowdoin, Maine,

Rutgers, Penn State, Westminster (Pa.), and Springfield College, for example, the peacetime public speaking instructors largely concentrate their efforts upon the days or weeks of speaking instruction in these courses. On the other hand, at Cornell, Richmond, Tufts, Princeton, Syracuse, and Pennsylvania, peacetime speaking instructors actively participate in guiding the speaking program, but teach sections of the courses through reading, writing, and speaking. At Dartmouth, the two departmental staffs agreed from the first that it would be wasteful of limited manpower in speaking not to concentrate our teaching in the speaking days of the course only. Even so, since there were 900 men to be taught in the July term, we were forced to "refresh" and borrow time from ten members of other departments.

Generally, three-fourths or more of the total time allotted to speaking and listening has been scheduled for speaking and criticism of speaking. However, the actual speaking experience afforded individual students is often very low. Five colleges in E-1 and four colleges in AST-111A permit each student only one to three speaking or reading appearances with formal criticism in an entire term; yet in marked contrast Pennsylvania, Bates, and Dartmouth schedule eight and ten appearances per student for speaking, reading, and vocal drill. This large number compares favorably with an average of eight to ten pieces of writing required of each student in E-1 in the same colleges.

One reason for the ridiculously small number of projects per student is that in E-1 only Bates, Dartmouth, and Hampden-Sydney and in the Army programs only Maine and Bowdoin have been able to hold the section size at 20 or lower. Second, some colleges let students speak a minimum of four, five, and six minutes each. Only Pennsylvania, Yale, Hampden-Sydney, and Dartmouth in E-1 and New Hampshire and Yale in the Army programs appear to make use of two-minute speeches even in orientation and voice and action projects for beginning speakers. Third, oral criticism reduces the number of projects. To overcome this difficulty without sacrificing individual criticism, Penn State, Furman, and Dartmouth give a carbon copy of written criticisms to each student speaker. Then, the instructor discusses for five or ten minutes the common difficulties in the project. By rigid time-keeping, no discussion between speeches, and pre-arranged order, speaking can comprise 35 to 40 minutes of each 50 minutes class.

In all, about two-thirds of the Eastern colleges have provided a fair to excellent opportunity for speaking with individual criticism and the use of a text or handbook.

Instructors are trying to increase the effectiveness of speaking training by various mimeographed textual materials, outlines, instruction sheets, voice recordings, and conferences with the most needy students to supplement written or general oral criticisms. Detailed assignment sheets, together with written criticism blanks and rigorous self-discipline in adhering to a prearranged schedule save time for student speaking.

Already, various Army and Navy guides, manuals, and special texts are being combed, and men in service interrogated, for usable speech subjects and a more realistic understanding of the needs of officers for speaking ability. Bowdoin's course of 16 speeches includes speaking and reading speeches and orders of the day outdoors, in large and small auditoriums, with and without public address systems. Yet A. R. Thayer writes, "To what extent, for instance, is the meteorologist going to use the 'squawk-box' in communicating with tower-men?

Should he be trained primarily for addressing small or large groups? To what extent should the technique of panel-discussion be emphasized? Both from the standpoint of motivation and as direct teaching, the short period spent at Dartmouth in explaining and practicing the use of the voice in giving commands (sometimes on the "Green" or in the "Bema") was as successful as any project in the first half-term in developing the speaking personality of the average dull or ineffective man.

All V-12 colleges that offered the services of a Speech Clinic have found students willing to do extra work, but little time has been available in the Army Air Corps and sometimes in other Army programs. In meteorology, Professor Thayer says, "The one great need, . . . is for flexibility which will excuse clinical cases from routine meetings, thereby making time for individual assistance." The Dartmouth staff has refused to refer cases of lazy articulation, slight nasality, unvaried voices, and "Brooklynese" to the clinician, as it would in peacetime, and has limited some other cases to one or two appointments, so that Professor C. D. England may work regularly with about 40 fairly specific and severe speech defectives thus far selected from the 900 men in the department's courses in the July term.

III

Comments upon the various courses are thus far largely speculative. Naturally, all instructors are keenly aware of the condensed and intensified schedule of instruction and the small amount of preparation-time the average student has. Yet, the majority of instructors commented favorably, hopefully, and even enthusiastically. By midterm, the Dartmouth staff reports that a large majority of 700 men in E-1 have removed the obviously annoying factors in their speech and are reasonably well-adjusted to speaking to the class audience. Improvement is distinctly noticeable in men who began at varied levels of ability. Reasonable clarity in presenting simple ideas orally has been achieved; dullness persists. R. B. Sewall, Chairman of Navy Basic English, Yale University, writes:

> Going well. We are handicapped by large sections; but even then, improvement is noticeable and the interest of the students is high.

John Dolman, Jr., Chairman, Department of English, University of Pennsylvania:

> I am gratified that both Army and Navy have given so much emphasis to speech training. I also like their emphasis on learning to listen—something that sorely needs emphasis in general education today.

Joseph O'Brien, Chairman of Military Speaking Courses, Penn State College:

> The officials in charge of the organization of military courses have been remiss in not stipulating clearly the relative proportions of the time. . . . At this college, because of the cordial relationship maintained between the Departments of Speech and English Composition, we have been able to work out a happy solution. I have evidence that this is not the case at all institutions.
>
> Per hour taught, I believe that our speech instruction for military students is more efficient than our speech instruction for civilian students. There is, however, a noticeable dearth of *instructional*, as opposed to purely *practicum*, time.

P. G. Perrin, Director of V-12, E-1-2, Colgate University, and one of the consultants in formulating the military courses:

> I am glad to see the oral and written composition combined at the elementary level. Both should profit. . . . I believe that taken the country over more speech is being taught. This could be used as a basis for a genuine development in the upper courses after the war. One of the benefits in my opinion is bringing speech and composition teachers together. I do not believe that at the most ele-

mentary level complete specialization is necessary or even desirable. If the instructors try to do a good job with both branches, and I know our staff is so trying, the work can lead to further work for which specialized teachers would be necessary.

Karl Wallace, Director of the School of Public Speaking in the University of Virginia:

Services should decide more precisely what they want in speech training, and should encourage training by competent teachers.

Loren Reid, Chairman of Military Speaking Courses, Syracuse University:

Students realize the need for and importance of speaking, and, time limitations considered, make noticeable progress. By and large they do better than civilian students.

II. IN THE MIDDLE WEST

LIONEL CROCKER
Denison University

To secure information on the status of speech training in the military units of the Middle West, the following questionnaire was sent to representative institutions:

1. What program are you in?
2. If V-12, how is "oral English" interpreted? Who teaches it?
3. How many students does each instructor handle a week?
4. How many times a week do you see each student?
5. How do you conduct the class hour?
6. Nature of the materials you use?
7. Techniques you have developed?
8. What proportion of the student's time do you have?
9. How do the students react to your program?
10. What is your reaction to the program?
11. What specific objectives have you set up?

Replies were received from the institutions listed below. Others were asked to participate but their information did not arrive in time to be included.

University of Michigan

The Department of Speech in the University of Michigan is serving two military units, Army Pre-Meteorological and Navy V-12. In the former program each student receives one hour per week of instruction in speech (the other two hours per week in "Communications" being handled by the Department of English); in the latter, the Department of Speech handles both the oral and the written phases in sections, which it meets for three periods per week. In this program approximately one period per week is devoted to speech. Each section of each program contains twenty-five men. In the Pre-Meteorological work one instructor handles fourteen sections (fourteen class hours per week) and another handles seven sections in addition to civilian classes. In the V-12 program three sections (nine class hours plus papers and conferences) constitute the normal program for an instructor.

The materials differ with the program. For the Pre-Meteorological work, one or more pages of mimeographed material, consisting of outlines and discussions of topics pertaining to delivery and composition are distributed each week. These materials comprise a brief manual of information for the six months' work. For V-12, the text used is Brigance and Immel's *Speech for Military Service.*

The speaking assignments and experiences are essentially the same for the two programs. Each student speaks each week, once each three weeks for approximately three minutes and on the other occasions for one minute in a "floor speech." Three techniques should be

stressed: 1) the aforementioned plan of having one-third of the men in each section prepare and deliver three-minute speeches each week and of having the remaining men also speak, even if briefly; 2) a plan of dividing each section occasionally into two or three groups and of having the instructor and one or two colleagues in the Department conduct vigorous "work-out" programs which deal with the major problems of delivery and which are designed to cope with these problems as they appear; 3) a plan of having a member of the staff of the Speech Clinic available for consultation at the time of meeting of each section to assist with problems of voice and articulation.

In an attempt to instill enthusiasm and to impress the men with the value of training in speech, the Department has presented a statement of objectives and values which it regards as fundamental and practical. In addition, it has carefully selected statements concerning the Army and Navy emphasis upon training in public speaking. A copy of this material, containing statements from the Adjutant General of the War Department, Colonel Wheat of the U. S. Military Academy, Captain Johnson of the U. S. Naval Academy, General George C. Marshall, and *The Officer's Guide*, has been given to each student; and the instructors have commented upon its significance.

The men appear to be well satisfied with the instruction, in particular with the individualized approach of the "work-out" programs. Within the limitations of time and volume of teaching personnel, the staff is well satisfied with its progress—although constantly revising many of the details of the program.

Northwestern University

For upperclassmen in V-12 a course is offered in "Speech Training for Leadership in Military Service." During the July term there were five sections of this course. Three members of the staff taught the 105 men in these sections, largely in addition to their regular teaching loads, and received supplementary salary for the work. The sections met three periods a week, and the work consisted of speeches, drills, criticism, and a modicum of textbook or research work.

During the first term, the required basic "English" course for freshmen (E-1) consisted of reading and writing, but in the second semester (E-2) speech is being offered.

For textbooks the advanced sections use Sarett and Foster, *Basic Principles of Speech*, and the freshman sections in E-2 use Brigance and Immel, *Speech for Military Service*.

One useful technique is "Voice and Command" drill in connection with the voice unit. For one week the class meets in a large room or small auditorium where there is an amplifying phonograph with modern battle sound-effects records. The teacher and most of the class members take front-row seats near the machine, and the drill subjects stand at the rear of the auditorium shouting commands. This arrangement precludes the possibility of giving visible cues to supplement the voice. Each student must practice until all class members hear each command well enough to repeat it.

In view of the purpose for which the speech training is conceived, the consensus is that the V-12 offering is satisfactory. The staff was permitted to plan all details of the course excepting only the hours of meeting and the marking system (0.00 to 4.00).

University of Wisconsin

At present Wisconsin has three military speech courses in operation: Pre-Meteorology "B," Pre-Meteorology "C," and Navy V-12 Engineering.

In Pre-Meteorology "B" the students meet three hours a week in speech for three months. They are not supposed to devote much time to outside preparation. There are about 22 students per section. No textbook is used. In class use is made of the voice mirror, and acetate recordings of each student's voice are made at the beginning and the end of the course. In addition, some training is given in dictating code messages over the microphone to the students who are equipped with earphones. A noise machine sounding somewhat like an airplane is used to make the conditions approximate those under which they might be broadcasting. This work consists partly of public speaking and partly of voice training of a sort designed to enable them to read radio messages, give commands, etc.

In the "C" program, seven hours are allotted to history, English, and speech as follows: History, 3 hours a week; English, 2 hours a week; speech, 2 hours a week. The outline gives the assignments for 12 week periods. This course runs for four terms of twelve weeks each. The sections average about 20 and the same equipment is used.

The V-12 program is limited to engineers. In the first term, the course labelled "English" has been divided equally between speech and English. Half of the sections are conducted during the first eight weeks and the other half during the second eight weeks. Freshman civilian engineers are taking the same course. The text used is Brigance and Immel, *Speech for Military Service*.

University of Minnesota

Pre-Meteorology "B" and "C," Pre-Flight, Army Basic, and Navy V-12 are served at Minnesota.

As a rule, in all units, there are 25 students to the section, but there is some variation owing to elimination of individual students from the programs. Most sections meet one hour per week. Navy V-12 is an exception. It meets three times per week. The matter of credit has not as yet been officially settled, but in programs where there is no outside preparation it is proposed that one-half credit be given.

Voice recording, public address training (training on public address equipment), and instrumental speeches take up the bulk of the class time in Pre-Flight, Army Basic, and Pre-Meteorology. Navy V-12 involves considerable training in types of public speaking.

No outside time for study is allowed in Pre-Meteorology "B" and "C" programs. Very little is permitted in Pre-Flight. Normal amount of time is permitted for V-12. For the latter, Brigance and Immel's *Speech for Military Service* is used.

Intelligibility and skill in group instruction are the two chief objectives in these classes. Students make substantial progress in those sections which meet for ten or more weeks.

Carleton College

Two Army programs involving training in speech are in progress at Carleton. The first of these, in operation since February 20, 1943, is the "C" program in the Pre-Meteorology Division of the Army Air Forces Training Command. Approximately 220 men are enrolled in this program, all of whom are handled by one speech instructor. The men are divided into flights of about 28 men each. Two hours a week are allotted to English and speech, this representing one-fourth of the time given over to the humanities. The program is so arranged that the periods given over to speech alternate with those devoted to English; thus four flights take speech for two hours each per week, while the other four flights take English.

The textbooks used are Monroe's *Principles and Types of Speech* (Military Edition) and O'Neill and Weaver's *Elements of Speech*, the latter being used as an auxiliary text. All assignments are made to provide a minimum of lecturing and a maximum of practice. The large majority of the time is devoted to speaking assignments, including reading assignments, sight reading, impromptu speaking, speaking over the public address system, expository speeches, and oral reports. Oral criticisms and criticism sheets are employed. Individual recordings were made of all men enrolled in the program during the first six weeks, and a final recording will be made at the end of the year. Between ten and twelve hours per week are spent in individual conferences with students in need of corrective work in speech.

In general the work is satisfactory, but the major drawback is time and, in this situation, the lapse of time between speaking assignments. Seemingly a more satisfactory arrangement would be to have certain flights take twelve weeks of English while the others take twelve weeks of speech. This would result in more intensive and hence more satisfactory work. The instruction is being given by a regular member of the departmental staff.

The second program is the ASTP division for engineers. This calls for three hours per week devoted to English and speech during the first twelve-weeks program only. Two hours are given over to English and one to speech. The groups, eight in number, are made up of about 25 men each. Monroe is being used as the text. No recordings will be made of these men, because of lack of time.

State University of Iowa

Speech forms an integral part of the program of the following units: (1) The Army Specialized Training Corp units, some four hundred students; (2) Meteorology B and C, some four hundred students; and advanced Engineering, a unit of about thirty-five students. There are other Army units at Iowa such as the Area and Language groups, that do not have speech training.

In Meteorology C, Course V, of which A. Craig Baird is chairman, began with 220 students. A few of these have been eliminated. They were divided into eight platoons of 25 each. Each platoon had unit assignments in American history, English composition, and speech. One instructor was in charge of the instruction of each platoon. Each of these units has eight hours a week—four two-hour periods, one period for study and one for recitation. The first two periods, comprising four hours a week, were given to history; the third period, to English; and the fourth and final unit of two hours, to speech. This arrangement meant that each of these students had instruction in speech two hours each week.

These speech sections of 25 each, moreover, were under the joint direction of a teacher of speech and the general teacher of English and history. Thus each unit of 25 had, for speech instruction, two units of 12 students each.

Franklin H. Knower has directed the instruction in speech. Professor Baird, Clair Henderlider, and C. W. Edney are also teaching in Course V. The other members of the staff of Course V included three members of the History Department, two ranking members of the Political Science Department, three members of the English Department, as well as these instructors in speech. Some of these instructors have been on a half-time Army schedule (e.g., Baird and Knower); a few, on a three-quarter basis; and others, on a one-quarter assignment.

In Meteorology C, Course V, the studies in American history, during the first four hours of the week, were followed by

assignments in written composition, the subject-matter of which came largely from history studies. The subject-matter for the speeches in turn, usually came from the study of history, and the experiences in written composition. Thus there was a complete integration of subject-matter in history, English, and speech. Each unit instructor, nevertheless, has reported a separate grade, both for the University of Iowa credit, and for Army grades. Separate reports and records have been furnished in history, English, and speech.

In the speech instruction weekly mimeographed assignments are furnished and textbooks are used, including those in voice and pronunciation drills. Moreover, microphones at station WSUI are used, as well as dictaphones, the mirrophone, and the recording machine. Each student has had a record of his voice and has had some individual guidance in voice improvement. A blank, devised by Professor Knower, has been used for the criticism of speeches.

Attempts have been made to set up a variety of speaking situations, both indoors and out. The speech preparation and instruction have been limited, as above described, to the two-hour period each week.

The Army students appear to be genuinely interested in their program of speech instruction. The faculty involved in the program are enthusiastic about it.

The basic course for the Army Specialized Training Program also has a required course in speech under the direction of Professor Knower. The speech instruction, in general, is similar to that of Meteorology C, Course V, as outlined above. There are differences. Speech is set up as a distinct course. Each section of about twenty-five meets for one hour a week for 36 weeks. Students usually use the subject-matter carried over from their courses in history and geography. Professor Knower and his colleagues state that the results are satisfactory in spite of the limited amount of time for instruction in this course.

The course in Meteorology B has also required speech. The general teaching program, again, is similar to that of Course C. Karl Robinson is in charge of the combined unit of oral and written communication.

The speech course for advanced engineers, meeting for three periods each week, is under Grant Fairbanks.

University of Missouri

The University of Missouri has two military units: the Army Specialized Training Program and the Army Air Force College Training Program Detachment.

Speech classes for the Army Specialized group meets once a week for 24 weeks, and classes for the Air Force meet twice a week for 12 weeks. In the Air Force units an instructor handles 150 students a week. In the Army Specialized program an instructor would handle 450 students a week if instructors taught such units full time. The normal teaching load is fifteen hours meeting once a week and the number of students per section is 30, but no instructor is assigned more than five of these sections, counting as one-third of a teaching program.

In the Army Specialized units the class hour is conducted as nearly as possible like the university course in public speaking. In the Air Force the group is sectioned according to need with three types of instruction: 1) public speaking, 2) emphasis on reading, and 3) clinical work. As to textbooks, in the Army Specialized classes various textbook materials and a workbook are used. In the Air Force a mimeographed course outline is used with special devices for the clinical sections. Insofar as a textbook is used in the Air Force teaching, it is

the *Course Book in Public Speaking* by Gilman, Aly, and Reid. In both groups use is made of mirrophone recording.

In teaching these units the only technique that has received special notice is that for sectioning the Air Force students. There is probably nothing unusual about it, but it does seem to have been effective. It consists of 1) an interview with every man, 2) a trial class in which every man makes a short speech, and 3) a microphone recording with observation. These three items are discussed by the interviewers and teachers, and the men are sectioned by agreement among the three. The procedure requires two full afternoons and four hours for a squadron of 200 men.

The reaction to the program has generally been favorable, both on the part of teachers and students, except that both teachers and students regret the speed-up which is necessary in the Army program.

Wabash College

Wabash has a V-12 unit. Training in speech is given during one hour per week for two semesters. All classes are limited to twenty students. The Department of English takes the full section of twenty for its two meetings a week, but in speech the sections are split into two groups of ten each. This allows a very heavy concentration on drill and speaking. Primarily three aspects are being emphasized: (1) Using a microphone; (2) reading of orders of the day and giving of commands; and (3) giving speeches of instruction, especially those involving the use of charts, diagrams, and demonstration equipment.

In addition to this basic one-hour course for beginning students in V-12, various prewar courses are offered as electives to advanced students. Currently the demand for elective courses requires six class sections. These are two- and three-hour courses.

Miami University

In meeting the demand for a V-12 unit, it has been necessary to furnish two rather different types of speech courses. For advanced students, who are taking speech as an elective, two basic courses are offered: a two-hour and a three-hour extempore speaking course. In both, the aim and the material is chosen to meet the needs of Naval and Marine officers, but it is, nevertheless, basically the same as the usual course of this type. At present there is one section of the three-hour course and two sections of the two-hour course, with approximately 20 students in each. In these courses students speak at least once each two weeks.

The beginning "English" course, E-1 and E-2, is an entirely different matter. At the request of the President, eight of the 48 class periods are to be devoted to training in public speaking, and are to be taught by an instructor in speech. No textbook is being used because of the lack of time. With 25 in a section it is difficult to get around the class every hour, but the aim is to do so. This means one- or two-minute speeches specifically aimed. Only delivery is stressed. Composition and organization are left to the Department of English. Probably this will be far from satisfactory but the Administration insists that it wants training in speaking.

Ohio State University

The Department of Speech in Ohio State University is teaching the speaking and listening aspects of the English course in the Army Basic Engineering Program. This course meets for three one-hour periods each week, and for a period of twelve weeks, which represents about one-eighth of the student's total academic program. At present approximately 250 students are enrolled. There are sixteen sections with 15 or 16 men in each.

This course is based mainly upon the outline of objectives of the Army Specialized Training Program. Briefly the two major objectives are: 1) Speaking for the purpose of clarifying; 2) Listening in order to understand. A handbook entitled *Speaking and Listening* by Emsley, Jones, and Timmons (American Book Company) was prepared with the above objectives particularly in mind, and serves as the textbook. The theory and practical exercises in the course have been selected with a view to helping the student achieve the above objectives.

The materials for speeches are drawn mainly from other courses which students are taking, such as history, geography, physics, mathematics, etc. A testing program has been set up which includes the following tests given at the beginning and end of the term: sound discrimination, listening comprehension, voice and diction, bodily delivery and extent of clarification. Voice recordings are being used in connection with the testing program.

Capital University

Capital University has a unit of the Army Air Force Pre-Preflight training course. The official title is: Headquarters Fifth College Training Detachment Army Air Crew. The original directive indicated that 60 hours of English was to be offered. The objectives were to develop precision and facility of expression in writing, and in speaking; and to improve reading ability both as to speed and comprehension. These were to be achieved "since rapidity and precision of communication are indispensable to efficient Air Force and military operations." The directive further states, "The second objective (speaking) will be achieved through practice in public speaking and criticism thereof. The time devoted to this aspect of the work will be approximately one-third of the course."

On this basis 20 of the 60 hours have been made the responsibility of the Department of Speech. There are approximately 25 students per section. The training includes voice and diction, recordings, microphone practice, group discussion, oral reading of memorable American speeches, and the delivery and criticism of brief speeches (usually of an expository nature). The students either speak or serve as formal oral critics at each class meeting. The attitude of the men has been excellent. They have manifested enthusiasm and interest. Smaller sections, and more frequent meetings would be more desirable, but this is not feasible at present.

Kenyon College

Kenyon is serving the Pre-Meteorology program. It handles 110 students per week per instructor, with each student being met twice a week. The first meeting of the class is devoted to lecture and study, the second meeting to speeches or other recitation. There are about 25 to 27 students in the first meeting of the class, then the class is split in two for the second meeting. No time is permitted for outside preparation. Considering the amount of time the student puts in on the course he seems to be getting a great deal out of it.

Speeches are recorded from time to time and this is felt to be an invaluable part of the course. The student hears the record many times and becomes annoyed with his mistakes. The texts used are those by Crocker, Monroe, Brigance-Immel, and Fairbanks.

Denison University

Denison has two military units: the Pre-Meteorology "C" unit, and the Navy and Marine V-12.

In the Pre-Meteorology program, speech training during the first 24 weeks is given in classes that meet one hour per week, and with 12 or 13 students per section. This permits frequent three-minute talks. For the second 24 weeks students are placed in sections of 25 each, and continue to meet for one hour per week.

Some work has been done with microphones and the public address system. Recording of voices is also part of the program.

Of necessity, because the student had no outside time for preparation, subjects are chosen that drew upon the student's experience. At each class session some principle of public speaking is stressed for a few moments at the beginning of the class hour.

Such subjects as, "What My Home Town Is Doing in the War," "My Friends in the Service," "The Uses of Meteorology in the War," "Some Interesting Incident of My Furlough," have been used with success. The magazine *Time* is subscribed to for the group so as to help its members keep posted on the progress of the war. University of Chicago Broadcasts *Round Tables* have been used as the basis of group discussions. Use has been made also of *Time's* Bureau of Special Services for materials, such as, Section IV, "Relations with Europe," as the basis of class discussions. The students are eager to discuss other problems, such as, "Private vs. Governmental Enterprise," "Women and the Postwar World."

In Pre-Meteorology the instructor load is 16 sections. Because of the lack of staff in the Department of Speech, the oral work in "English" of the V-12 program is being handled by the Department of English.

Conclusion

Instead of a summary of these various reports, it might serve to conclude this report by quoting from a recent communication from Eldon L. Johnson, Academic Director of the "C" program in Meteorology, on the nature of the training in public speaking desired. "But it should be clearly understood by all concerned that the work in speech described in the course outline is in no sense intended as remedial work. It is intended as positive training to improve by practice and criticism the skill of the students in spoken composition and effective delivery. Such work is regarded as highly important to the practical training of weather officers. The fact that a student's voice is naturally agreeable or normally effective should not give rise to the view that work in speech is unnecessary for him. Reasonably frequent opportunities for practice, both in the art of clearly organized spoken exposition and the accompanying art of effective delivery and use of the voice, should be regularly provided in Course V."

III. IN THE FAR WEST

WILSON B. PAUL
University of Denver

Nineteen colleges submitted data for this survey.[1] Of the various types of military units represented, Army Pre-Engineering heads the list with units in eight different institutions. Next are the Army Air Corps College Training De-

[1] For the list of institutions, see Table at the end of this article on page 419.

tachment and the Navy V-12, with five units each. Fourth is the Army Meteorological Training Program with four units. Finally, are the following training programs, each having one unit: Navy V-5, Army Technical Training Command Clerical School, Army Pre-Medic School, and Army Foreign Language School. The training in Navy V-5 and the Clerical School include only technical subjects, and leave no place for basic courses either in English or speech.

Thirteen of the nineteen schools have only one Army or Navy unit, five have two each, and one (University of Denver) has three Army units under three separate commands.

The smallest number of men per week taking "English" in any institution included in this survey is thirty, and the largest is 628 (Oregon State). It appears that the heaviest load for an instructor is 314 students, where two instructors teach all the men in the largest unit on any campus (Oregon State).

With the exception of Army Pre-Flight detachments, all groups attend English classes from one to three sessions a week over a period of twelve to thirty-six weeks. The Aircrew students have a more concentrated program, with from three to six class meetings a week for a period of three to twelve weeks. Groups that take the course in three weeks attend six sessions weekly. If the course is larger, there are fewer sessions per week.

Upon entering the English classroom for the first day's teaching of an Aircrew group not long ago, the instructor caught one of the students writing on the blackboard, "We ain't got no need of. . . ." The section marcher called, "Attention," and the student, with a guilty look, jumped back into position. After the men were seated the instructor asked, "You ain't got no need of what?" "English, sir," was the reply. This young man expressed the reaction of many a soldier or sailor who fails to see the aims of English and speech, and who fails to see the functional value of skill in direct accurate communications to those actively engaged in national defense.

I

This survey indicates that most of the supervisors of English and speech have set up specific and clear aims for the courses offered, yet the representatives from some institutions feel that the commanding officers should be more specific in their instructions to the colleges and universities involved. One Army Meteorology school has received no clear statement from the commander in spite of the fact that the Academic Committee for Pre-Meteorological Training of the Army Air Forces' Weather Directorate has prepared both a "Suggested Outline of Speech Training for Meteorologists" and a "Topical Outline" for a course in communications.[2]

The Pre-Flight command calls for training to 1) improve speaking ability, 2) improve writing ability, and 3) improve the ability to comprehend and remember written material. One institution has built and integrated a course around the four basic phases of communication: speaking, writing, listening, and reading, relating each to the dynamic functioning of an individual as a flyer and as a leader holding the responsible position of an officer.

About half of the colleges and universities reported aims comparable to those listed by the University of Oregon for its Pre-Engineering students: "Military leaders should 1) organize available data, 2) develop ideas interestingly and convincingly, and 3) communicate messages

[2] The speech training outline was prepared by Franklin Knower, and the "Topical Outline," Course V—"Communications in the 'B' Program"—was prepared by Theodore Morrison, Consultant, Army Air Forces.

in a way to get appropriate action." The representative who reported for Stanford University summarized objectives as follows: "In general, the aims and objectives would be the same as those for any college course in extemporaneous speaking." The University of Colorado is the only institution to list, "taking part in organized discussion," as a specific aim, but five institutions include discussion in their courses.

As the objectives indicate, most reporting institutions interpret "English" to mean both spoken and written forms. The University of Montana considers "English" for the Army Air Force students to mean, "reading, writing, public speaking, free discussion, vocabulary," and the University of New Mexico considers the term "Oral English" in their V-12 Naval curriculum to mean, "panel discussions, oral reports, exercises in reading and interpretation."

Eight institutions reported an integration of work in speech and English; three attempt to give two courses that dovetail; and nine present two distinct courses by dividing the time allotted for "English." Six schools that have no Departments of Speech have divided the work in at least one of their military detachments, and three that have separate departments have integrated the oral and written work. On the other hand, six institutions with separate departments have kept the fields apart in their military curricula. Five that have no Departments of Speech have integrated the public speaking, reading, and writing into a unified course. Apparently the type of departmental organization has had little to do with the degree to which the oral and written aspects of military communications are combined.

II

One of the most vital questions confronting supervisors who plan the work in English and speech for military units is, What general areas of subject matter should be covered? In its combined course, the University of Nevada covers four divisions:

1. Grammar, pronunciation
2. Organization and content of themes and speeches
3. Authoritative speech—one-fourth to one-half of time spent on speeches, with emphasis on getting on feet for all class communications in all courses
4. Reading comprehension

Similarly, Arizona State Teachers College at Tempe covers three general areas in their integrated English course for the Air Corps:

1. Speech—through the medium of panel discussions, ten members to the panel, three minutes to the speaker
   a. Organization of concise three-minute talks
   b. Improvement of articulation, pronunciation, and anything else that can be improved in the very brief time allotted
2. Writing
   a. Structure of the paragraph (concentration on this)
   b. Punctuation
   c. Sentence structure
   d. Grammar (the least possible)
3. Comprehensive reading
   a. Assigned readings
   b. Class discussions or quiz over materials

The supervisor for speech training in AST Basic Engineering in the University of Denver reported,

> The Army syllabus suggests that the work focus upon "development of self-confidence and ability to think on one's feet; development of sound habits of brevity, correct pronunciation and enunciation, conciseness of expression, and organization of material; development of oral flexibility, elimination of monotone habits, undesirable mannerisms and affectations." The core to these skills in the University of Denver takes a personality approach with an emphasis upon eliminating impulsiveness, inarticulateness, self-centeredness, and eliminating the concentration upon

words instead of meanings. The development of objectivity with a dynamic outlook upon "facts" and a consciousness of abstracting, becomes a point of departure for the work in vocal and bodily control, in assembling and organizing materials. Assignments and criticisms are given in a manner to make the speaker aware of his mechanisms of misevaluation from which his speech behaviour operates.

In the V-12 at the University of New Mexico, a definite content theme is followed in their integrated course in public speaking and English. The supervisor of this program states, "We have oral reports upon such figures as William Penn, Roger Williams, and Benjamin Franklin." This plan is not unlike that of the Colorado College V-12 program which builds about half of its performance units around Thomas H. Huxley's *Autobiography and Selected Essays.*

The Oregon State College "Speaking Frame" for engineers in the Army Specialized Training Program adapts its performance activities as suggested in their first classroom program outline:

1. Types of speeches given to be those adapted to military situations
   a. Speeches given for purposes of orientation
   b. Speeches given in course of military instruction
   c. Speeches given in connection with public contacts
2. Speech subjects used to be those of vital concern to those in military service
3. Content of speeches to be coordinated as much as possible with other courses in the AST program
4. According to the AST program, the course is to cover broadly the whole field of public speaking

Available data indicates that most military speech activities in the West are designed to contribute to the students' immediate war effort, or to a better understanding of their country and its allies. The Colorado State College plans for its Army Pre-Engineering unit illustrate this trend:

We are planning to use one of the recommended volumes of reading selections. This will be used in conjunction with the History Department. We shall use some of these selections as points of departure in planning speech programs. The speeches by the students will deal a good deal with American historical documents and traditions. We might call it Americanism.

Three types of text materials are used for the combined Speech-English courses in the schools studied—one for composition, one for reading comprehension, and one for public speaking. Seven of the reporting institutions use no text for the speech classes. One presents its material by "direct communication" and six use mimeographed materials. One of the latter colleges expects to adopt a text soon. Four different speech texts were reported: Barnes, *Speech Handbook;* Brigance and Immel, *Speech for Military Service;* Monroe, *Principles of Speech,* Military Edition; and Thompson, *Handbook of Public Speaking.*

III

Twelve institutions use mechanical aids in speech instruction. One other director indicated that his school would do so if equipment were available; but another felt that "the time spent would be futile," and still another that they have "no time for mechanical aids."

One university (Denver) has used photography and recording, a public address system, and a mirrophone, but is discontinuing the use of photography and recording because of limited time and because of the frequent unexpected shifting of its aviation students before the planned schedule is completed. Four institutions use mirrophones, six use recordings, two utilize public address systems, and two rely on charts and models. In addition to these mechanical aids, the University of Denver and Oregon State College both use their Speech Clinics for students in military courses.

In spite of criticism of the lecture method by many military men and some educational authorities, eight schools use lectures freely in their programs, and three devote one-third of the time to this method. In one university all lectures are limited to ten or fifteen minutes. On the other hand, six institutions have little or no lecturing to military students.

Perhaps one of the chief reasons for using the lecture method is the extremely limited amount of time allowed the students for preparation. Only one institution (University of Colorado) found that students in service have "the usual time for preparation." The longest period of time specifically stated is "one hour's preparation for the one hour in speech class." The following quotations mirror the preparation problem:

> Practically no study time outside class, maximum of thirty minutes a day.
>
> Students are allowed approximately fifteen minutes' study for each hour's recitation period.
>
> Two hours a week for study.
>
> Only class time; no time for outside preparation.
>
> All work must be done in "contact" hours, which means in the hours we meet them in class.

This situation forces instructors to develop techniques that will bring maximum efficiency in a limited time. From Oregon State College comes this report:

> We have been forced to a technique for streamlining and packing a course. Every hour's program is outlined in detail and placed before the student in mimeographed form at the beginning of the hour. So many minutes are allotted to each phase of the program, and the speeches delivered are timed to the second with a stop watch. All assignments are presented in detail in mimeographed form. In other words, there is no dilly-dallying.

From the University of Colorado comes this suggestion:

> [We have adopted] the usual techniques of mass production: Efficiency in use of time in class; and, because of the large number of students, all devices we can think of to save work. For example, I use objective tests as teaching devices chiefly, and grade them in class. We use score sheets or criticism blanks to save discussion time. We are forced to use the techniques of short speeches and readings.

In the Army Air Force College Training Detachment in the University of Denver where English and speech are taught in one course, two or three exercises are embodied in one assignment. For example, one lesson is planned in this manner: After a short introduction by the instructor, an essay is read orally by members of the class; three previously prepared outlines of the essay, illustrating three outline types, are examined in order to develop an understanding of organization and outline form; then the students prepare outlines of their own for themes which they will write during the next class period. Thus, in one class period, the aviation students practice oral reading for clarity and comprehension, study techniques of organizing, learn to think quickly and practice organizing their own knowledge or written expression. Such a method demands careful planning and the utilization of every minute of the class period, but is of great help in overcoming that obstacle thrown up by a shortage of study time.

Where speech and English are taught in separate units, the relative proportion of time granted each varies greatly. In some cases, 50 per cent of the time is devoted to speech. On the other hand, in one college where a member of the Department of English supervises the program (Arizona State Teachers College at Flagstaff), it is felt that no time can be spared for speech even though there is a well-trained speech instructor on the staff.

IV

Available data indicate that the cooperation between Departments of English and Speech in attempting to produce efficient courses of study for army and navy students is on the whole admirable. The speech teachers plan the speech work and the English teachers plan the English work, as a usual thing. Four military programs are supervised by Departments of Speech, and one is supervised jointly by both the departments of Speech and English. In one university the speech teacher is acting as coordinator for the entire Army program on his campus. In a few cases teachers from departments other than the two considered in this study are instructing. In these situations, lesson plans are prepared by the departments supervising the courses.

With the exception of two institutions involved in this study, the administrations appear to have marshaled the best-trained men available for developing an efficient "English" course. But in these two universities the Departments of Speech were ignored in setting up the program. A professor from one Far Western school said, "Our English head is conceited enough to assume full responsibility." In this institution a few military students have arranged to take special work in the Department of Speech, in addition to the required English course. In the other university to which I have referred, the Department of English which was given supervision organized the entire course without consulting members of the Department of Speech, or securing their cooperation in any way. Fortunately for the war effort, such situations appear to be rare in the Western states.

V

Evaluations of the success of military courses in speech and English vary greatly. One instructor said his reaction is, "Futility because of lack of time," whereas one Dean said, "Excellent program for army students." From New Mexico College of Agriculture and Mechanic Arts came this statement: "We feel that we should make the most of whatever slight opportunity we are given. It seems to be the general consensus of our faculty that the program as a whole attempts to cover too much. The English Department certainly agrees."

The reaction to the Engineering speech program in Oregon State College suggests several problems to be overcome:

> In theory the total program is fine; and I believe the Speech Department could make a very valuable contribution. But, as it is at present, the time allotted to us is wholly inadequate. Also the classes are too large—ranging from twenty-four to twenty-eight in number. The official teaching load is fourteen hours in class; and that is too much, particularly in view of the large classes and the fact that they are all one-period classes. The strain on the instructor, if he be conscientious, is terrific. At best, it is "factory" education, with the instructor-student relationship reduced to the minimum.

In contrast, members of the staff in the University of Colorado feel that the military program has made a definite contribution. One of them wrote: "We feel that the program is meeting the need we have had for a long time around here. We hope to make it permanent and are planning accordingly."

Perhaps the keynote to the various reactions to speech and English training for military men was sounded by this statement received from the University of Montana:

> It is not going too badly. Our men learn a good deal. We do not bother men or instructors with frequent tests; the men learn what they can. We are not insistent on covering a certain "field" or "getting over" certain subjects. We deal with the men as we find them, as realistically as we can.

TABLE I

Institution	English and Speech Departments separate	Writing and speaking taught separately	Amount of time devoted to speaking	Use of public address system, recording or microphone	Use of lecture system
1. Arizona State Teachers College, Flagstaff	Yes	Yes	"None as such." (Elective course offered)	No. (Yes, in elective course)	Yes
2. Arizona State Teachers College, Tempe	Yes	No	2/5	No	Yes
3. Brigham Young	Yes	Yes		No	Yes
4. Colorado College	No	No	1/6	No	Yes
5. Colorado School of Mines	No	No		No	Little
6. Colorado State College	No	Yes	1/3	Yes	Yes
7. Colorado State College of Education[4]	No	No speaking	None		
8. East Oregon College of Education	Yes	No	2/9	No	No
9. New Mexico College of Agriculture and Mechanic Arts	No	Yes	1/8	Yes	
10. Oregon State College	Yes	Yes	1/7	Yes	Little
11. Stanford:	Yes	Yes		No	Little
Engineering			1/3		
Pre-medics			1/5		
12. California[3]	Yes	Yes			
13. Colorado:	Yes			Yes	Yes
Engineering		Yes			
Navy V-12		No			
14. Denver:	Yes				
Aircrew		No	1/2	Yes	Little
Engineering		Yes	1/3	No	Yes
Foreign area and language school[5]					
15. Montana	No	Yes		No	No
16. Nebraska[3]	Yes				
17. Nevada	No	No		Yes	Yes
18. New Mexico	No			Yes	
Navy V-12		No			
Meteorology		Yes	1/2		
19. Oregon	No	Yes		Yes	No

[3] Data incomplete.
[4] Technical Training Clerical School gives military correspondence, no speaking.
[5] English work has not yet begun.

IV. IN THE SOUTH

C. M. WISE
Louisiana State University

I

Aside from scattered items of personal knowledge, the main data for the preparation of this report comes from an inquiry sent out to some 120 colleges and universities in the South. Thirty of these sent replies. Of these thirty, only three reported the allocation to speech of as much as one-third of the available time allotted to "English." Other institutions mentioned fractions ranging downward from one-sixth to one-fifteenth. Only five

reported the use of one or another of the new texts on military speech.

From several informants came worried and sometimes resentful comments, lamenting the slightness of the service they were being allowed to give to the armed forces. From other informants came more hopeful comments. Altogether the situation in the area studied appears regrettably unhappy. Expression of this unhappiness recurs all too often in the replies to the inquiry:

> Definitely, speech training should have been given special emphasis.
>
> Oral English is interpreted to mean the spoken English of the student. It is taught by the English Department and consists of the oral recitation of the student in his regular English program. . . . I tried to impress on them (the English Department) that definite speech training should be given, but as I was not officially consulted in the matter, I had little influence on their final decision. They have decided that practice in oral recitation is all that is necessary.
>
> All the work is in the English Department.
>
> I was assured by the head of our English Department that the requirement (in ASTP basic courses covering reading, writing, speaking, listening) is definitely in the field of English.
>
> I think he (an English teacher) plans one day a week for speaking, but he is totally unprepared to teach speech.
>
> I thing there is real need for oral English to be handled by teachers of speech. A lieutenant said to me that 40% of these men fail in voice and command. "Oral themes" by teachers of English give the boys no help in voice and command.
>
> In the third term of ASTP, oral English is included as a small part of the course. . . . Speech is a bastard art to "dem guys."
>
> * * *
>
> The students are quite keen, and feel the practical advantage of the training more than most civilian students.
>
> I find it quite interesting and inspirational. The Navy men have vitalized some of our courses and inspired the faculty members as well as the students.

An assessment of these and other statements from the several informants points toward a variety of commentaries, conclusions and suggestions. To set these down with a maximum of clarity, the writer finds it necessary to drop into the first person singular for the next few paragraphs.

No one could regret more than I that the army courses, especially the ASTP courses unfortunately designated as Basic English I, II, and III, have reawakened the more or less dormant antipathy of many teachers of English and Departments of English toward Departments of Speech and the teaching of speech. But reawakened it is, and all the latent desire for reprisal against speech for its alleged impingements on English have been dramatized in some colleges and universities by a grim seizure of the complete program of Basic English by the English Departments, despite the clear description of the course as combining nearly equal parts of speech and English. I regret this state of affairs, particularly because I was first trained in English, and I still love English in all its phases, from the pure mechanics of its grammar and composition to the beauty and inspiration of its language and literature. At the time I took a Master's degree in English at the University of Chicago, I saw English through the liberal minds of Manly and Baskerville and Cross and Boynton and Herrick, and could not then have prophesied either that I should cross over the connecting bridge of dramatic literature into the field of speech, or that I should today be troubled over the pettiness of minds less liberal than those of my mentors. In the spirit of a great subject matter and its great expositors, I taught English for sixteen years, and was at one time acting head of a college English Department.

II

I trust that I am being forgiven these too personal statements, or that I shall

presently be forgiven them. For through them I am trying to establish what Aristotle might have called "ethical proof" of the fact that I know English departments. This statement is not boastful—simply factual. Moreover, I know the scope and intent of the English curriculum; and I know the mind of the English teacher. This knowledge enables me to say that the average English teacher, quite innocently, but none the less definitely, believes himself entirely capable of teaching all that is necessary of what is called speech. He has no notion at all of the scope of a modern speech department, or of what takes place in a modern speech class. Speech is just a bit of talking, and where better can talking be had than in the oral recitation of an English class? If the student exchanges *who* for *whom*, he can be admonished, and if he does not know which syllable should be accented in *indefatigable*, he can be instructed. There may not be much else to do, though, of course, as a pleasant English teacher of my area might say in her high, hard voice, "We must give due *attintion* to this phase of the *oughts* and sciences." Let me emphasize that this unfounded confidence of the average English teacher in his preparation to teach speech is maintained in all honesty. He has not investigated the materials and methods of speech teaching, any more than the speech teacher has investigated those, say, of agricultural mechanics. The English teacher speaks; of course he can teach speech! *Ipse dixit.*

But there is another aspect of the average English teacher's attitude which is less innocent. He is very likely to regard speech as an upstart and an interloper. Is it not a department splitter, proselyter and separatist? Is it not a frill, a fad, a parlor accomplishment, a stunt? What are these new disciplines anyway, except encroachers on the domains of the old and the tried and the true?

Of course, this attitude disregards the fact that speech in some of its forms is among the oldest of disciplines. The medieval quadrivium contained dialectic. For that matter, one of the oldest pedagogic writings known, the Egyptian papyrus of Kagemni, of about 3000 B.C., contains a treatise on the teaching of speech. Actually, Departments of English are youngsters among academic departments; in one well known instance, the Department of English is an offshoot of the department of speech. In any case, an attitude of jealousy toward speech as an aggressor in English territory overlooks the fact that the English teacher who teaches grammar and composition and literature well has literally no time in his classes for adequate attention to speech as such. We who have long taught English know that in practice sufficient attention to oral language is seldom given, especially at the college level, where the ASTP work, for example, naturally lies. I am much inclined to plead tolerance for the naïve self-confidence of my fellow English teachers, who, though often poor speakers themselves, honestly think they know and can teach all that is needed in speech by superimposing a little something oral on a grammar, composition, or literature course. But I can only apologize for the sheer greed of some of them in wanting to absorb what they by no means have time to do. English is required in practically all curricula. As a result, English teachers have more than enough to do. It is nothing less than grasping for English Departments to reach for subject matter to which they have almost never given sufficient time, for which they do not have sufficient time, and for which, as I have already suggested, they almost never have any formal preparation at all. Besides, there are never enough good English teachers to go around, and during this

occasions and on great themes. Because of this preference he prepared less thoroughly for the minor occasions, and in order to keep the record straight, he instructed the editors to label his lesser efforts as "remarks" rather than "speeches."

II

Concerning his preparation for some of the important occasions, it is often said that Webster began to work only a few hours before he was due to speak. Stories of his "overnight" preparation for the "Reply to Hayne," "The Case of Gibbons and Ogden," and "The Rhode Island Government," were widely circulated, and since these accounts enhanced his reputation as a genius, he seldom tried to correct them.

The fact is that, when circumstances permitted and the occasions merited, he commenced preparations considerably more than "a few days" in advance of his appearance. For instance, he did not, as his biographer George Ticknor Curtis supposed, prepare "The Case of Gibbons and Ogden" in one night.[1] Neither did he make all preparations for "The Rhode Island Government" between two-thirty o'clock and breakfast time in one morning. He wrote his final draft at that time.[2] Although he composed the supposed speech of John Adams one day before speaking, he had written the major portion of the "Adams and Jefferson" eulogy before that time.[3] In the cases of several major addresses, Webster was apprised of the occasions months in advance, and his letters during the interim indicate that he was making preparations.

According to Webster's own statements, he worked on some speeches and forensic arguments for two or three weeks, albeit intermittently. While so doing, he also drew upon his background or general preparation in most cases. The speeches on which he worked at various times during periods ranging from two weeks to two months were "The Tariff" (1828),[4] "The Massachusetts Whigs . . ." (1842),[5] and "The Revolution in Greece" (1824).[6]

The extent to which Webster used both time and his background of general preparation can be illustrated most clearly by citing the circumstances that attended his preparation of the following three major speeches. His debate with Hayne was not the "accident" that he called it in his speech. Following Hayne's first speech, Webster looked up his old notes on a former discussion with McDuffie concerning the rival interests of the South and East,[7] and he referred to some notes which he had previously prepared in anticipation of debates on the public lands and nullification. He thus related the incident:

> I had my notes tucked away in a pigeon hole: and, when Hayne made that attack upon me and upon New England, I was already posted, and only had to take down my notes and refresh my memory . . . if he had tried to make a speech to fit my notes, he could not have hit it better.[8]

"The Bunker Hill Monument" was similarly an outgrowth of general preparation plus long specific preparation. Although Webster corresponded with friends for more than five months to solicit information for the speech,[9] his background preparation extended to his father's experiences in the Revolution. Furthermore, the speaker wrote "The

[1] Albert J. Beveridge, *The Life of John Marshall* (Boston, 1916), IV, 424.
[2] Robert C. Winthrop, "Webster's Reply to Hayne, and His General Methods of Preparation," *Scribner's Magazine*, XV (1894), 122-123.
[3] George T. Curtis, *Life of Daniel Webster* (1870), II, 295.
[4] *The Writings and Speeches of Daniel Webster*, National Edition (Boston, 1903), XVI, 179.
[5] *Ibid.*, p. 383.
[6] Fletcher Webster, ed., *Private Correspondence of Daniel Webster* (Boston, 1857), I, 327-340.
[7] *Ibid.*, pp. 493-494.
[8] Peter Harvey, *Reminiscences and Anecdotes of Daniel Webster* (Boston, 1877), 151-152.
[9] Fletcher Webster, *op. cit.*, I, 363.

Battle of Bunker Hill and General Putnam" for the *North American Review* seven years before speaking.[10]

Even though Webster started to prepare specifically his speech on "Constitution and Union" (1850), only two weeks before the occasion,[11] he had been preparing in a general way for over thirty years. As in the debate with Hayne, his topic of intersectional rivalries dated from the formation of the central government. Slavery, which was the most controversial issue, had been argued occasionally since the Missouri question of 1818.[12]

Despite these facts concerning Webster's long preparation of some major speeches, it is true that he prepared many speeches hastily. He was dissatisfied, however, with the results. He said "The Encouragement of Enlistments," which he prepared in five hours, was "not exactly what it ought to be. I had not time."[13] Again after delivering a tariff speech in 1824, he complained, "I had but one night to prepare. The ideas are right enough, I hope, but as a speech it is clumsy, wanting in method, and tedious."[14]

III

The fact that Webster often used close reasoning in speeches has been neglected by the writers of textbooks and the compilers of oratorical selections who have quoted only the purple patches of his perorations. In consequence, there has developed a popular misconception of Webster's style; namely, that it was ornate at the expense of thought.

In general, it is true that his early style was florid and heavy. His collegiate orations and early occasional addresses that labored under this handicap included the Fourth of July oration in Hanover (1800), the oration "On Ambition" (1800), and his address "On Ignorance" (1800). In the oration "On Ambition," for example, he used this florid definition of his subject:

> It is a germ engrafted into every principle of human action; a thread interwoven with every ligament of the soul. Yet is an airy fantom, a delusive shade.[15]

After 1800, however, Webster attempted a more direct style. The turning point can be identified with certainty because Webster himself attributed his improvement to Joseph Dennie,[16] a local literary critic, who published a severe review of Webster's Hanover oration. The passage that Dennie quoted and ridiculed was "Oxford and Cambridge, those oriental Stars of literature, shall now be lost while the bright sun of American science displays his broad circumference in uneclipsed radiance."[17] Commenting on Dennie's criticism many years later, Webster called his early speeches "a sufficiently boyish performance," because they were "in very bad taste." "I had not then learned that all true power in writing is in the idea, not in the style," he continued.[18]

As a result of Dennie's criticism and the example of Jeremiah Mason, a New Hampshire lawyer, Webster's style gradually improved. His Concord oration in 1806 was somewhat strained and artificial, but its style was less florid than that of his earlier efforts. "The State of Our Literature" (1809), and "The Encouragement of Enlistments" (1814), were typical of his improvement in the style of occasional and deliberative speeches. By virtue of professional neces-

[10] *North American Review*, July, 1818.
[11] Fletcher Webster, *op. cit.*, II, 356; Claude H. Van Tyne, ed., *The Letters of Daniel Webster* (1902), p. 393.
[12] Gerald W. Johnson, *America's Silver Age* (1939), p. 139.
[13] Fletcher Webster, *op. cit.*, I, 239.
[14] National Edition, XVI, 84.
[15] MS, An Oration on Ambition, Dartmouth College Collection.
[16] Cornelius C. Felton, "Daniel Webster," *American Whig Review*, New Series, X, 483.
[17] *Farmer's Museum, or Literary Gazette* (Walpole, New Hampshire), July 21, 1800.
[18] Fletcher Webster, *op. cit.*, I, 11.

sity, his style improved most noticeably in the forensic speeches. "I remembered that I had my bread to earn by addressing the understanding of common men," said Webster.[19]

The most important point concerning Webster's mature style is that he suited it to his purpose. Since he believed with Cicero that occasional addresses were for display rather than persuasion, he used his most ornate style in ceremonial speeches. This practice was consistent with his own theory which he expressed in a letter to his son, Fletcher, advising him to use "flowers and flourishes" and to avoid severe style in a commencement speech.[20] Even within the classification known as deliberative speaking he used two distinct styles of composition. When he sought to influence public opinion, as in the "Reply to Hayne," rather than to secure an immediate decision from his present audience, he used more emotional appeals, literary and historical references, and figures of speech. However, when he aimed to secure a favorable vote from his House or Senate audience, as in the case of "The Constitution Not a Compact," he emphasized the logical aspects and indulged in less frequent flights of fancy. In the celebrated "Adams and Jefferson" eulogy he argued the futility of ornate rhetoric in important deliberative speeches, saying,

> The graces taught in the schools, the costly ornaments and studied contrivances of speech, shock and disgust men, when their own lives, and the fate of their wives, their children, and their country, hang on the decision of the hour. Then words have lost their power, rhetoric is vain, and all elaborate oratory contemptible.[21]

In the field of forensic speaking he also adapted his style to his purpose. When he addressed juries, as in the Knapp-White trials, his style was characterized by simple words, vivid imagery, emotional appeals, and less involved sentences. In his arguments to judges, as in "The Case of Gibbons and Ogden," Webster paid strict attention to laws, evidence, and logic, and he used less emotional and ornamental material.

IV

Although one cannot accurately classify Webster as a humorous speaker, the fact remains that his austerity has been exaggerated. The truth is that he was often gay and witty in social conversation, but usually serious before public audiences. On occasion, however, he used humor to good advantage. In a Sub-Treasury debate he compared the Edgefield letter to a military dispatch, and these remarks "made in perfect good temper, with the dry, sarcastic humor pervading them, were exceedingly provocative of laughter, and even grave Senators, Mr. Calhoun himself, could not restrain its indulgence."[22]

Newspaper accounts of audience reactions to Webster's campaign speeches cannot be taken as definitive proof, but neither should they be discounted as wholly unreliable. One such report of a speech in Richmond in 1840 listed four instances of "laughter" and thirteen of "laughter and cheers."[23] Another contemporary paper listed five occurrences of "laughter" and three of "laughter and applause" in the report of Webster's speech at Capon Springs in 1851.[24] One specific instance of his use of humor occurred in his address to 10,000 Whigs at Saratoga, New York, on August 14, 1840. When the open-air platform gave way, precipitating the occupants to the ground, Webster arose and said the Whig platform was more solid than the struc-

[19] Cornelius C. Felton, *op. cit.*
[20] Fletcher Webster, *op. cit.*, I, 538.
[21] National Edition, I, 307.
[22] N. Sargent, *Public Men and Events* (Philadelphia, 1875), II, 49-50.
[23] New York *Herald*, October 8, 1840.
[24] Curtis, *op. cit.*, II, 513-519.

ture on which he had been standing.[25]

On a few occasions he used humor in speeches to the Senate and courts of law. One contemporary writer reported that while Webster was speaking on the New York Fire Bill, the Senate clock began to strike, and after it had struck fourteen or fifteen times, Webster stopped and said, "The clock is out of order, Sir. . . . I have the floor."[26] In his last major law case, *Goodyear v. Day* (1852), he made a witty remark concerning the quality of rubber prior to the invention of the Goodyear process:

> A friend in New York sent me a very fine cloak of India Rubber, and a hat of the same material. I did not succeed very well with them. I took the cloak one day and set it out in the cold. It stood very well by itself. I surmounted it with the hat, and many persons passing by supposed they saw standing by the porch, the Farmer of Marshfield.[27]

V

From the standpoint of research in American public address, the most unfortunate misconception concerning Webster is that the printed versions of his speeches are exact records of what he said.

The fact is that Webster revised most of his speeches before he released copies to the press. The evidence of his practice is derived from the recorded statements of friends who observed his habits, and from his own letters and speech manuscripts. For example, he revised these and other speeches from his notes after speaking: "The Relief of Ireland,"[28] "Reply to Calhoun" (1838),[29] "Address at Capon Springs,"[30] "The Tariff" (1846),[31] and "The Dartmouth College Case."[32] This fact is attested also by two of Webster's letters. In one of them he said, "I have rewritten sentence after sentence, and pondered long upon each alteration."[33] To Edward Everett, the editor of his *Works*, Webster wrote, "I propose certainly to write over every thing which has not been revised by myself."[34] On the basis of this and other evidence which is too lengthy to recount here, one must conclude that the printed accounts of Webster's speeches are not verbatim reports of what he said.

VI

Although this matter of speech texts is interesting to students of public address, it is not the most unfortunate of the six misconceptions. The most damaging to Webster's reputation as a man and as a statesman is the charge that he turned traitor to his convictions on the slavery question in his "Seventh-of-March Speech" of 1850. Webster's earlier indictments of slavery as a moral wrong had pleased the New England Abolitionists, but when he joined Clay in support of the Compromise of 1850, they vilified him by tongue and pen. Emerson, Whittier, Parker, Phillips, and others alleged that the "fallen high priest" had abandoned all moral scruples in his quest of the Presidential nomination. This group called their own beliefs "a higher law" than the Constitution, and they were willing to sacrifice the Union in order to abolish slavery. This, in brief, was their standard of values.

Webster's final standard was fundamentally opposed to theirs. The causes which stirred him most deeply during forty years of public life involved the preservation of the Union and the Constitution. Any scheme which implied

[25] Claude M. Fuess, *Daniel Webster* (Boston, 1930), II, 85-86.
[26] Benjamin P. Poore, *Perley's Reminiscences of Sixty Years in the National Metropolis* (Philadelphia, 1886), I, 146.
[27] National Edition, XV, 442.
[28] MS, The Relief of Ireland, Dartmouth College Collection.
[29] Curtis, *op. cit.*, I, 574.
[30] National Edition, XVI, 621.
[31] Van Tyne, *op. cit.*, 342.
[32] Everett P. Wheeler, *Daniel Webster, the Expounder of the Constitution* (1905), 31.
[33] National Edition, XIII, 564.
[34] Fletcher Webster, *op. cit.*, II, 413.

anarchy or disunion was distasteful to him. Fifty years before the Compromise, he wrote of his fear that a civil war would occur if the bonds of Federal union were not strengthened:

> I already see, in my imagination, the time when the banner of Civil war shall be unfurled; when Discord's hydra form shall set up her hideous yell, and from her hundred mouths shall howl destruction through our empire; and when American blood shall be made to flow in rivers, by American swords![35]

During the period of his greatest fame he often expressed the opinion that speakers on controversial issues ought to use "temperate, national, and practical" topics. Shortly before March 7, 1850, he complained that some debaters in Congress were neglecting "Union and peace," and he announced his intentions to deliver the fateful speech:

> If a moment should come, when it shall appear that any temperate, *national*, and practical speech which I can make would be useful, I shall do the best I can.[36]

It appears that, when confronted with the choice between concessions to slavery on one hand and disunion and civil war on the other, Webster chose what he considered the lesser evil.

From the vantage point of historical perspective, which position on slavery appears to have been the wiser in 1850? It is conceded by many modern historians that Webster was unjustly condemned and that his motive was to save the Union. They quote the foremost spokesmen of both parties to the effect that the Compromise was the just and only basis on which the Union could be saved. For instance, it undoubtedly quieted the disunion movement of the Nashville convention. If, as some writers declare, the Compromise which Webster favored was instrumental in postponing the war until the Union side was strong enough to win, the carping criticism of Webster by the Abolitionists appears to have been petty indeed.

On the basis of the evidence suggested here, it seems advisable to substitute for six popular misconceptions the following statements: (1) Webster preferred to speak on great occasions and on great themes, but he gave many speeches on minor occasions and subjects; (2) He could and did prepare many speeches in a short time, but most of his great speeches were products of years of indirect preparation plus days or weeks of direct preparation; (3) He suited his style to his purpose, which means that he employed rhetorical embellishments less frequently in speeches to persuade than he did in speeches to impress or to entertain; (4) Although he was somewhat austere, he had a sense of humor; (5) Since he revised almost every speech before it was printed, statistical measurements of his style must be used with caution if at all; (6) His decision to compromise in 1850 was consistent with his life-long conviction that the Union must be preserved.

[35] Fletcher Webster, *op. cit.*, I, 79.
[36] Curtis, *op. cit.*, II, 399.

PUBLIC SPEAKING IN NEW YORK CITY IN 1850

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ANY regional study of American oratory reflects in some measure the national and local issues of that day. Although not a crucial year in American history, 1850 was nonetheless an interesting period—a period of prophetic rumblings in a nation that was expanding geographically and economically, a pe-

riod in which the internal pressure of a disunited people was being felt.

Slavery had been abolished throughout the Western world except in the colonies of Spain, in Brazil, and in our own Southern states; and agitation was being felt throughout the United States for a settlement of the "slave problem." Yet in 1850 the Negro in the United States lived nowhere under the same laws as the white except in New England.

Fused with the slave question in popular interest was the discovery of gold in California in 1848, which made the United States the focal point of adventure for all the world up to and including 1850. A new era of prosperity had been born. The Manifest Destiny ideology of a continuingly expanding United States, and the ever increasing sectional and national loyalty groups, born out of the slavery question, had created intersectional strife. On March 7, 1850, in the most heralded speech ever made in America up to this time, Webster declared in favor of Clay's Compromise, and thus gave it a chance for life.

Concurrent with the striking change in 1850 of national leadership (Jackson, Calhoun, Clay and Webster all dying within a relatively short time of each other) there came a spurt of mechanized industry employing a wage-earning class. In 1850 the idea of canals had been dropped and people were looking with confidence to the railroads, for by now the steam road had attained more than 9,000 miles of track. The telegraph and ocean steamship were affecting the life of practically every American home. No longer was the frontier on the Mississippi River. Plank roads by now had made their appearance in extended areas. The New Yorker of 1850 bounced "clear to lower Brooklyn, to the very water itself on one of the finest plank roads to be found." A monthly mail service was begun between Independence, Missouri, and Santa Fe. The United States was a growing, expanding, prosperous nation, beset by more internal than external problems.

In 1850, New York City was a flourishing metropolis of some 696,000 inhabitants. Here the issues of the day, obviously, were narrower. Boards of Aldermen were concerned with the "open sewer hole problem," since many citizens and horses sustained injuries thereby, especially "the one at 492 Grand Street." Consider the problem of sanitation. As one unnamed but eloquent alderman states: "This menace, this Beelzebub to the public's safety must be removed." Unfortunately, we do not know if "this menace, this Beelzebub" was removed, but we can surmise the possibility of many pleas for the removal of the tremendous manure pile on the corner of 57th and Broadway! Or reflect upon the aldermen who spoke for an aroused citizenry when they plead for a scow to remove "blood and offal thrown in the rivers of New York by the packing houses." The absolutely terrible streets occasioned many meetings and many speeches by an aroused citizenry. Or ponder the meeting similar to the one wherein one "Elias P. Hall spoke convincingly of the advisability of continuing evening schools in the lower grades of our schools." Or consider the desires of the civic and sports-minded residents when they plead for "public bathing facilities at the lower tip of the Island [Manhattan]."

These local semipolitical issues did not, like Topsy, "just grow." They were first nursed along by zealous believers or cursed along and opposed by equally zealous opponents. It was not at all unusual to find a "meeting of those citizens who desire public bathing facilities" scheduled for the same evening as "a meeting of those citizens who are opposed to the moral principles of the

public bathing beach." Occasionally, similar meetings were not held separately but jointly under a general invitation, such as "all those interested in the problem of liquor are invited to meet at Bleeker Hall." Many such meetings—such as the latter—ended in a bedlam of flying fists that even the astute *New York Herald* reported as "challenging the best of our stalwart riot squad." But many of the local political issues grew out of such meetings. When these issues came up for debate and vote in the lawmaking body, members of the respective body "did their best" in support or opposition much to the audible pleasure or displeasure of the public gallery.

Of course, there were other than civic-welfare reasons for speaking. Probably the most frequent occasion for formal speech was the "lecture," usually given by an authoritative or professional speaker. Groups assembled to hear talks for instance, on religion by "Rev. Edwin Harwood," on philosophy by "Park Benjamin, Esq.," on travel by "Mr. A. E. Giddom—with the Illuminated Panorama of the Nile," on medicine and health by "Dr. W. Weiting" (a very popular lecturer), on agriculture and science by Agassiz, on "psychology" by "Dr. Dods, who will demonstrate the wonderful new science of psychology with electrical demonstrations," on astronomy by "Professor Mitchell of Cincinnati," on temperance by "P. T. Barnum, the showman," on history by "Professor Q. Filopanti, recently of the University of Bologna," on phrenology (a very popular subject) by "N. Sizer and Mr. Storrs, with demonstrations," and on other sundry topics including questions of the day.

Many lectures dealt with current problems, as example: "The Fate of the Franklin Expedition, by the Hon. E. L. Keyes, using diagrams, charts and figures lifelike in their realism." The subject "Capital Punishment" discussed by "the Rev. George Storrs" was popular. "The Dreamer and the Worker; or Poetry and Cotton" a lecture by "C. Edwards Lester, Esq., who knows what he is talking about" was concerned with the current growing problem of industrialization. The "Employment of Convicts" was dealt with by "Charles Spear, the Savior of Men." Ralph Waldo Emerson considered "England—Ally or Not," and Horace Greeley lectured on "Success or Failure in Life?"

The purely religious occasion likewise provided ample opportunity for speaking, usually by professionals. The minister frequently set aside designated Sunday afternoons or evenings (preceded by extensive advertising) for special audiences. "The Reverend Ewing Harwood will preach to the young men of New York City Sunday night," and "The Reverend Dr. Cheever has reserved the whole lower floor of the Trinity Church for firemen Sunday afternoon desiring to hear his lecture on 'Growing'" typify some appeals. One wonders, though, if the minister of 1850 was attempting to escape the stigma of the sermon proper by advertising these sermons as "lectures." Speaking motivated by religion was not confined to the professional speaker alone. Meetings were held in New York City in 1850 by "gentlemen from all parts" to "devise means for a better observance of the sabbath. All present are invited to express themselves."

The issues arising out of the increasing problem of slavery and the status of the Union gave adequate opportunity alike to the professional and amateur speaker. The New York papers of 1850 forcefully fought for Abolition. Their pages bear testimony of numerous "slave" and "Union" meetings. Most of these meetings were deliberative, classified by two descriptive phrases: One, typified by "Jonathon Boggs, who con-

demned the politicans and fanatics who are bringing this union to political dissolution"; the other typified by "Elias Q. Frees, who was concerned with the course which colored men will pursue." The usual outcome of such meetings was resolutions expressing in no uncertain terms the decided opposition to further extension of slavery, secession, or disunion, There are but few instances of pro-Southern or proslavery meeting.

A variety of general meetings furnished opportunity for the novice or nonprofessional speaker: meetings of "Opera lovers . . . in Bleeker Hall," "Land reformers," "Adherents to cheap postage," "Those interested in good health through exercise and food," "Those desiring to celebrate the abolition of flogging in the Navy," "Advocates of early closing of stores," or the commemoration of "the conclusion of the Canal Venture in Nicaragua in which meeting Senor Carache will speak" represent some of these types of gatherings. In many instances, these meetings were addressed first by a professional or authoritative speaker, after which the audience presented questions, resolutions, comments and speeches. Such meetings usually ended with the passage of a resolution.

Conventions and professional meetings provided excellent opportunity for speaking. Professional and amateur alike participated. There were conventions, among others, of Episcopalians, vegetarians, firemen, doctors, millers, instructors of the deaf and dumb, dealers in produce, art designers, and tailors. Frequently such conventions had the customary banquet with the inevitable round of after-dinner speeches and toasts. More often than not the toasts consumed more time than the speeches, for everyone then had opportunity to address a few appropriate remarks to the group before proposing the toast.

Holidays, of course, were the glory of professional speakers. "George M. Dallas, orator of the day" was appointed in the "programme for the funeral ceremonies of the late Zachary Taylor" held in New York City on July 22, 1850. Celebrations of Washington's birthday, the Fourth of July, or April 19th (Battle of Concord Day) were not without speaking by such luminaries as "Honorable George M. Dallas" or "Judge Emmanuel White" or "Reverend E. E. Gurley." New York City's foreign born celebrated homeland anniversaries with appropriate speeches and parades.

Occupying a less prominent but still important occasion for speaking were the numerous court trials and hearings. Speaking was not restricted to members of the bar or bench. Defendant and plaintiff alike plead or accused their own case, such as "Pat McBride, meat carrier, who tearfully plead to the court after J. J. Mahoney, plaintiff, had stirred the court with his eloquent statement of his complaint." Trials were held for every conceivable crime from arson to murder and rape. But in such trials, both parties were given the opportunity of expressing themselves, and many did so eloquently.

Oddly enough, women appeared frequently as speakers, not only on the professional platform, but informally as well. Most professional appearances were limited to play readings, as example, "Mrs. Kimberley commences her readings of *Romeo and Juliet* this afternoon in the Broadway Saloon," or art lectures "by Miss M. A. Dwight," or speeches in defense of the feminine sex, many of which were given by "Mr. Charles Dana, the fearless managing-editor of the *New York Tribune*," and by "Miss Lucretia Mott, who defends her sex in a most stirring, and we must say, manly manner." Informally, "women's rights" meetings occasioned numerous speeches by the nonprofessional speaker, like the one at Barnum's Parlor wherein "one frilly

human, whose name we know not, charged that the North was guilty of slavery by not granting its women a freer voice in government. Her appeal galvanized the audience."

As if actually to hunt for a reason to speak, plain, ordinary "Speakin' " was in great favor: Any fair in New York City was certain to be opened by one or several addresses. The New York Industrial Fair of 1850, for example, was opened with "three orations by Julius Frank, Edward F. S. Denthen, and Hezikiah Dellar, each of whom spoke well for almost one hour each." Colleges, like the "New Jersey College at Princeton," advertised in New York City newspapers of the "Annual commencement, with Public Speaking by members of the senior class." Out-of-town colleges and seminaries ran special excursion trains from New York City to the event. "Speeches by every candidate for a degree" apparently "pulled 'em in" if the reports of "the auditorium was packed," or "every inch of room was taken by an eager audience" are to be believed. Seminaries and colleges staged "Sunday evening debates" (well attended, too!) and had "poems and literature" pronounced. New railroad lines, like the Burlington and Boston Railroad, were opened with celebrations climaxed by stirring orations. Special trains took crowds from New York City to the site of the last spike driven for the event. Neither was any first class funeral without its "orator"—especially if the deceased was at all prominent.

Audiences were often as vocal as the speaker. Published accounts of speeches are punctuated with such typical audience reactions as: "derisive shouts," "go on, go on," "cheering," "a stormy discussion broke forth," "three cheers and one more," etc. Nor was audience reaction limited to mere vocality. Such reactions as "the audience listened with most profound attention," or "the address excited profound effect," or "the speech produced an electric effect upon the assembly" typify other responses.

A visit to New York by a famous speaker (such as Clay or Webster) occasioned much comment. But it was short-lived. The brunt of making and voicing public opinion seems to have fallen to the little man, the average fellow—with an occasional luminary appearing. Many stirring speeches undoubtedly were given by such "little men" to audiences that were tense with excitement and anticipation, yet in which effect, as an isolated instance, did not last long enough, or project far enough, to be recorded by a historian. We can surmise that in the aggregate many unsung speakers made themselves heard—and probably heard effectively.

Thus flourished speaking in New York City in 1850. It was a means of education. It served as a form of entertainment. It enabled men to carry out the democratic functions of our nation. Yet, in a larger sense, it indicates that we Americans have been a living, breathing, gregarious, *talking* people, talking out our problems. Of such is democracy made. Of such is democracy insured.

EARLY STUART RHETORICAL EDUCATION

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I

THIS study seeks to describe the place of rhetoric in the English system of education on grammar school and university levels during the reigns of the early Stuart monarchs, James I and Charles I, 1603-1642, or roughly speaking during the four decades preceding the English Civil War. The same general procedure employed by Karl Wallace in his paper on Tudor rhetoric is used here.[1] At the outset it is as well to remark that the turbulent political and religious issues of the period diverted men's minds from education to a considerable extent, and that the orginality and genius of the Tudor period was laid under contribution to supply certain needs in texts and exercises for the early seventeenth-century educators.

The underlying philosophy of education of the age is found in writings extending back so far as Elyot, and includes views of Ascham and Bacon. In brief, the main object was the acquisition of "sound learning" to serve the best interests of the state. By sound learning was meant not only classroom mastery of Greek and Latin grammar, literature, history, and philosophy, but their application to ethical and political problems of the civil service. The preeminence of rhetoric in this process merits the high place Watson accorded it.[2]

It was Thomas Elyot who presented for the first time in English print a goal pointing toward "an ideal for the education of Democracy-Power," patterned after the classic examples of Plato, Aristotle, and Machiavelli, based upon the farsighted and correct assumption that the trend of government in the future would witness the passing of power from the few to the many.[3] He was followed by Roger Ascham, speaking nearly forty years later, who expressed the view that "reading, writing, speaking of Latin, and especially the private education of young gentlemen" should be directed to the same end.[4] Finally, Francis Bacon, writing half a century after Ascham, completed the chain by advocating learning "for delight, for ornament, and for ability," with the same purpose in mind.[5]

This philosophy of education governed student corps recruited from the middle classes, younger sons of nobles, squires, landlords, and professional men.[6] They were taught in grammar schools of which Eton, the Merchant Taylors, and St. Paul's represented the best. Instruction to these boys and young men, designed to bring about a Utopian state of affairs in the conduct of government, was delivered in the Latin tongue. This was still necessary, despite increasing practical use of English for instruction as well as a literary vehicle. Latin was still the medium of communication employed by such powerful and influential institutions as the church, the state, and the university. Since reading and speaking ability in Latin was a *sine qua non* for admission to the university, the grammar schools perforce obeyed laws of necessity and tradition.

It is in order, first, to consider the textbooks commonly used in the grammar schools. For the purposes of this study,

[1] QUARTERLY JOURNAL OF SPEECH, XXII (February, 1936), 28-51.
[2] F. Watson, *English Grammar Schools to 1660* (Cambridge, 1908), p. 440.
[3] Sir Thomas Elyot, *The Gouvernour* (London, 1531). Reprint of J. N. Dent & Sons, Ltd., 1907. Introduction, xvii, by F. Watson.
[4] Roger Ascham, *The Scholemaster* (London, 1570). See explanatory note on title page of original edition.
[5] Sir Francis Bacon, *Essays* (London, 1925), p. 123.
[6] *Encyclopedia of Education*, II, 142.

they fall into three groups. First, were those written abroad by foreigners in the Latin tongue, but imported into England for school use, of which G. J. Vossius's *Rhetorices Contractae sive Partitionum Oratorium,* is an example;[7] second, there were texts written abroad by foreigners, but revised and re-edited later by Englishmen, of which Charles Butler's work on the *Rhetoric* of Audomarus Talaeus is an instance;[8] finally, there are the studies of Englishmen, written in English, such as Thomas Wilson's *Arte of Rhetorique,* extensively used in the Stuart schools.[9]

It appears neither necessary nor advisable to reproduce here the careful collection of titles and analyses of seventeenth-century texts of Foster Watson, whose work is thorough and useful.[10] His lists for this period as well as the Tudor have, moreover, been supplemented and used by Wallace.[11] Nevertheless, it is as well to indicate that neither of these scholars exhausted the titles a student of Tudor or Stuart rhetoric might find it desirable to consult. For example, David Rix has a study on "Rhetoric in Spenser's Poetry,"[12] which suggests volumes by Day,[13] Hoskins,[14] and Gill.[15] The sum of these sources, in any case, indicates that more than a score of good and useful books on various aspects of rhetoric offered a wide range of choice to the schoolmaster.

The question of what was included in the term "rhetorical exercises" may be answered by a definition suggesting that it included "those literary devices intended to provide practice in oral and written discourse in Latin and English, together with the apparatus needful to render them effective." They included: fabula, apologue, apothegm, narration, chreia, sentence, confutation, commonplace, eulogy, oration of dispraise, description, ethopoeia, thesis, legislation, theoretical exornation, colloquy, symbol, and emblem. It is unnecessary to offer definitions of these terms, with the exception of the last two which Wallace does not include in his study. The emblem consisted of a picture, below which was printed a moral motto and some brief verse, perhaps a sonnet, an epigram, or a madrigal. Emblems were bound together in books and used in exercises stressing amplification and exposition.[16] The symbol consisted of the "symbol" itself, first given in the assignment by the instructor, as "Festina lente." This might be in connection with the life of Augustus Caesar. The student translated and explained the symbol and followed it with illustrative quotations. Then came a description of the life of the man, the net result being useful character study.[17] In addition to these devices, orations, verse making, plays, letter-writing, and phrase books were utilized.

II

Until now, this paper has been concerned with three aspects of English rhetorical education: its basic philosophy; the types and numbers of textbooks available for classroom use; and the several exercises they presented for mastery. A further observation may serve to indicate the general standards set for instructors. If the Statute of Chigwell[18] of 1629 may be taken as exemplary, one gets a good idea of the expectations of

[7] G. J. Vossius, *Rhetorices Contractae sive Partitionum Oratorium,* Libri V (London, 1621).
[8] C. Butler, *Rhetoricae* (Oxoniae, 1600).
[9] Thomas Wilson, *The Arte of Rhetorique* (London, 1553).
[10] F. Watson, *English Grammar Schools to 1660,* Ch. XVII.
[11] Karl R. Wallace, *supra.*
[12] D. Rix, "Rhetoric in Spenser's Poetry," *Pennsylvania State College, Studies* (1940), p. 10.
[13] A. Day., *English Secretary* (London, 1592).
[14] J. Hoskins, *Directions for Speech and Style* (London, 1599).
[15] A. Gill, *Logonomia Anglica* (London, 1619).
[16] A. Hibbard, and W. F. Thrall, *A Handbook to Literature* (1936), p. 148.
[17] Watson, p. 423. See also Rix, p. 14.
[18] Watson, p. 131.

the directors of the schools. Witness: it is desired that ". . . the Schoolmaster be a Graduate of one of the Universities, not under seven and twenty years of age, a man skillful in the Greek and Latin Tongues, a good poet, of a sound Religion, neither Papist nor Puritan, of a grave Behavior, of a sober and honest conversation, no Tipler nor Haunter of Alehouses, no Puffer of Tobacco; and above all, that he be apt to teach and severe in his Government. . . ." At Charterhouse similar provisions were in force in 1627.

The method of instruction in the application of rhetorical exercises was chiefly oral. This was to be expected in a system which leaned heavily upon educational practices whose origins lay in antiquity and which was governed by educational philosophers who did not with any emphasis advocate written composition as an aid to instruction until Ascham's *Scholemaster*. Oral exercises consisted of reading aloud, either in Latin or English, to improve pronunciation and style. Not only were the commoner rhetorical exercises designed to aid this purpose; plays, orations, and declamations were prominent. Material was draw from fables, colloquies, and such other sources as the classics provided; moreover, important and considerable use was made of the Bible. John Brinsley's *Ludus Literarius* offered special directions for reading and teaching from the Bible.[19] Directions demanded the student read first in the history of the Bible; this was followed by an extended period of reading in content at the rate of a page each night. After this, he conferred with his teacher who pointed out the moral aspects of his study, with appropriate amplification. This type of lesson began as soon as the student had learned his catechism in English and Latin and was "able to read perfectly and write competently."[20] As early as 1547 the Injunctions to the Commissioners of Winchester had ordained that "from henceforth, the Bible shall be daily read in English, distinctly and apertly. . . . "[21] Heath Grammar School Statutes for 1600 provided for student reading of various chapters of the Bible "to illuminate their understanding; and confirm their memories."[22] The Hertford Statutes of 1616 ordained that every Saturday and feast day "two boys shall weekly be appointed for reading the chapters and saying Grace at every meal in both the Halls."[23] The effect of these exercises was to give much practice in oral delivery as well as a first hand and critical acquaintance with the style of the Scriptures in both Latin and English.

As the seventeenth century moved on its way, written exercises were emphasized more and more. Double translation of English and Latin, as well as Greek and Hebrew, had been advocated by Ascham and his adherents. The schools which followed his views offered a course of study somewhat like this: mastery of the eight parts of speech and of sentence structure in early forms; then, simple English was translated into Latin, for "much wrytyng breedeth ready speakying"; those training for "eloquence and Civill lawe" read Demosthenes, Aeschines, Lysias, Antisthenes, and Andocides.[24] The common-place book was kept in connection with these exercises at all times, so that a goodly collection of quotations and observations on the remarks of classical writers accumulated as time went on.

Some attempt was also made to give the student practice in reading manu-

[19] Watson, quoted p. 59.

[20] W. Hazlitt, *Schools, School-Books, and Schoolmasters* (1905), p. 137, quoting the Merchant Taylors' Statute.

[21] Watson, quoted p. 51.

[22] *Ibid.*, p. 58.

[23] *Ibid.*, p. 59.

[24] Ascham, *The Scholemaster*, Bk. II.

script. Laud's transcript of *Consuetudinarium* for the Westminster School, 1621-28, dictates this type of instruction to "facilitate the reading of such hands."[25] Successful student effort along these lines sometimes met with financial reward; in 1615 the Camberwell Grammar School provided that "every scholar shall once every week write for practice given sentences." The best among them, at the end of a quarter, received twelve pence.[26]

The Eton Time Table of late Tudor days, followed with some revisions in the Stuart reigns, scheduled "wrytyng of a theme" with versifying, and letter writing, for periods of the first four days of each week for students in the fifth form.[27]

In addition to specific comment on teaching methods and devices, a few general principles of Stuart pedagogy may be learned through sources such as Brinsley. He, for example, insists in *Ludus Literarius* that the student learn what he read. *"Legere et non intellegere neglegere est."* In order to insure good comprehension, the instructor read the lesson first; then, a short explanation of all its parts followed; after this, short questions on the subject matter were put by the master and answered by him; finally, he propounded the same questions to the pupils, allowing them the use of their textbooks during the exercises.[28]

Thus, with a thorough grounding in the grammars of the Greek, Latin, and English tongues, and with more than passing familiarity with the classical literatures and the Bible, the student finished his term of eight or nine years at the grammar school and prepared for the opening term at one of the universities where he would remain, perhaps four years.

Leadership in English intellectual life during the seventeenth century fell, as it had in the years before, to the universities. The factors responsible for the continuance of this situation include: the comparative smallness of the kingdom; the fixed determination of the Crown to permit no other universities after several migrations had proved rebellious to the royal person; and above all, the opposition of all-powerful Oxford to the remote possibility of any new rival.

The newly graduated grammar school boys made their way to Oxford or Cambridge in the fall of the year to join a university community composed of eighty or one hundred men, consisting of masters, fellows, scholars, and public professors. Every effort possible was made to teach the wisdom of the ancients, particularly Plato, Aristotle, Quintilian, Cicero, and Hermogenes. The series of curricula was designed to adapt the teachings of these men to contemporary needs; their writings were utilized for study of content and for criticism of rhetoric and oratory. Like Quintilian, the Englishman believed that oratory was the central subject of the curriculum from a pragmatic point of view, since "oratory needs the assistance of many arts,"[29] and because he knew that along the road of public speaking lay the easiest path for civil service preferment and especially to Parliament. For this reason, the contribution of declamation in the development of the public speaker was highly regarded. Along with it the chief rhetorical exercises of the university included the oration, the speech extempore, and participation in plays. In addition to the delivery of speeches, some attention was paid to rhetorical criticism. The works and speeches of such orators and rhetoricians as Demosthenes, Isocrates, and Cicero, together with those of the early church fathers, were widely used.

An intensive period of application to

[25] Watson, quoted p. 189.
[26] *Ibid.*, p. 191.
[27] A. F. Leach, *Educational Charters*, p. 451.
[28] Watson, p. 293.
[29] Quintilian, *Institutes of Oratory*, I, 10.7.

public speaking, both as participant and as judge, was exacted of the candidate for the baccalaureate at Oxford. There a man was required to take four terms of rhetoric and to attend daily lectures in Greek, rhetoric, and logic,[30] despite the fact that rhetoric and logic were regarded as subjects primarily within the jurisdiction of the grammar schools. Three important roles in public speaking were assumed by the student in disputation during his days at the university. In the early days of apprenticeship, he "responded" by maintaining a given thesis against his fellow students or his masters. In this exercise, his position was mainly a defensive one. Later, when he had gained experience, he "questioned" an opponent by seeking to expose weaknesses in a given thesis through the putting of subtle questions to the "responder." Finally, he became the "determiner," a position corresponding to the chairman at a modern round-table discussion group.

Thus far, the study of rhetoric in its various forms has been traced through the grammar schools and universities; it remains to comment on the last educational institution that influenced the student in the final preparations for an active public career. This was the Inns of Court. Here were gathered the students who had the time and ambition to study the laws of England. Many, like Coke, did not stay for the full course of terms at the university, but repaired to the Inns to begin the period of eight or nine years' study necessary for a degree. These Inns were voluntary, unchartered, unincorporated, and unendowed groups associated for the teaching and study of law. From them came the great legal scholars and lawyers needed in the crucial events of the first four decades of the seventeenth century. Attendance at the lectures of the Inns led to further mastery of rhetorical skill. It was the custom to hold moot courts, debate, and dispute generally on legal questions, while criticism of pleading was obtained by attendance at the sessions of the various courts which met in London under conditions giving insight into very practical application of the theory learned in the classroom. There resulted also some increased power in use of languages, since much reading of statute law was in Latin, and the scholars were also forced to become familiar with what Coke distastefully called "barbarous Norman-French."

In sum, then, one may say that the basic purpose of early Stuart educational philosophy was the adaptation of the wisdom of classical times to contemporary needs; that to this end the grammar school, university, and Inns of Court utilized rhetoric and oratory preeminently. Devotion to Plato, Aristotle, Quintilian, and Cicero was extensive and profound, and the curriculum was largely built around courses of study in Latin and Greek which sought to make known these men and their works that the student might think logically, compose appropriately, and speak well.

[30] C. E. Mallett, *A History of the University of Oxford* (London, 1924), II, 119.

THEATRE IN AN ACADEMIC GOWN

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TEACHING theatre in our universities is a perilous activity. Teaching any of the arts is that. At least two withering things can happen to creative writers or to theatre men and women, or, in general to all artists (meaning those who work at an art) whenever they don academic gowns. First, teaching itself is

likely to turn them into mere purveyors of skills; and second, the universities are likely to translate them into critics and scholars—or into heads of departments. In one way or another creativeness in the university teacher is usually exorcised.

That has always been true, and it is still true today. Some years ago, according to those popular literary histories, *The Flowering of New England* and *New England: Indian Summer,* creative Boston eventually became "an abandoned farm of literature" because so many of its writers went to Harvard University to teach. And nowadays when the national harvest of our arts is unfortunately so thin, perhaps much blame can be put upon those in our universities who have been teaching those arts. At any rate it cannot prove harmful if today's teachers of theatre, in this instance, would stop for more than a moment to ask themselves, with proper humility and frankness, whether or not they have succumbed to the perils peculiar to their profession.

I

The ideal of the best university teacher of theatre is, or ought to be, to train the minds and the sensibilities of his students so that their creative and critical responses to the issues of living will be honest and brave. He can set up no better aim. All his minor aims are contained in and contribute toward that larger aim; it shapes all his methods and materials of instruction. It is the only final and valid measure of success for each production as well as for every lecture, demonstration, exercise, project, and examination in every central course in the subject of theatre.

An aim as wide and worthy as that will doubtless startle some university teachers of theatre: but it will make for a tardy but welcome awakening. The aim will doubtless also call for scoffing from many enemies of the theatre: it will be described as pretentious and fantastic. They will say that the teacher of theatre cannot stimulate the minds and sensibilities of his students in the classes now offered. The answer is that certainly the teacher cannot do that in all the courses which must be included in the subject. Obviously there is but small scope for that aim, if any at all, in courses in make-up, stage speech, the building and painting and handling of scenery, the sewing of costumes, and the manipulations of stage lighting. Such courses are perhaps not truly university courses by any stiff definition; they are more manual than metaphysical; they pertain only to the mechanics of theatre. But such courses must accompany, in some guise, as "courses" or as whatnots, the teaching of theatre. Without them the art of the theatre cannot be taught. Such "courses"—and this is the main point—are very distant from the great central bulk of theatre; they are accessory; and, while awkwardly necessary, they are always strictly subordinate. To scoff at the high aim of the best theatre teaching, and to continue to indict the art of the theatre as a field of study beneath the merit and dignity of university sanction because certain "courses" admittedly have intellectual shortcomings, is, therefore, to spurn the whole subject because of the nature of some of the essential but minor parts. To do that is to confuse subordinate things with principal things. In principal things the teacher of theatre has recourse to the minds and sensibilities of his students. In the more numerous and certainly more important central courses, in the major courses, is contained all the mental matter intrinsic to the art of the theatre. In these central courses—courses in drama, directing, criticism, acting, designing, theatre history, and playwriting—the students can find a truly enriching instruction so long as the teacher holds to his high aim or ideal.

Yet it is often so easy not to be, or not to continue to be, an ideal teacher of theatre. Too many teachers succumb to the first peril of the profession: they become only purveyors of skills. They are, in short, prone to forget certain basic and guiding truths about the content of plays. Plays are the emotional experiencing and examining of the ideas by which men as individuals and in communities live from day to day and by which they are led, now and then, forward toward newer lucidities. Plays are ideas of one kind or another, and of one significance or another; they contain the essential characteristics of things, the qualities of human experience that have been perceived and felt by the artist and then revealingly communicated to others via a medium.[1] And plays in the many and various processes of being readied for production onstage are still as much the vehicles for the conveyance of the qualities of ideas as they are in print in the book in the study. As a matter of fact, plays are usually more potent as ideas whenever they are correctly staged; then they arrive at the abundant, complete, and final functioning for which they were originally destined in the playwright's mind. Consequently when teachers forget these verities and teach only the "via the medium" aspects and complexities of plays in the process of production without always relating every part of that process to an integrating idea, they purvey mere skills.

This mechanical purveying of skills is today common and popular among university theatre teachers. (This is the time for scientific methods and facts; the many intangibles of knowledge, and especially of theatre, are generally suspect.) Let, for instance, Alexander Dean list his five principles of directing (and he did not live to complete his work on "dramatic values"), and immediately many theatre teachers find them to be something pat and definite, something systematized, something that can be measurably taught and demonstrated and memorized and practiced and graded. They find "something they can lay their hands on." Then they proceed to teach their students to learn, to recognize, and to apply these very definite principles and the sub-headings under the principles—composition, movement, "dressing the stage," "the curved approach," "conservation of stage areas," "building a scene," etc. As a result, and too often for comfort, the students learn to direct plays without ever, except accidentally and on their own initiatives, relating the formula to any ideas. Too often the students are not taught to render adventitious assistance to what their playwrights have to say. Too often the students learn that in play direction whatever is effective onstage is right, when the deep truth is the other way around: whatever is right via the medium for the expression of the creative idea is effective. In other words, students are too often not taught to use their minds and their sensibilities.

Let Stanislavski do much toward the codification of acting (and he did not complete his planned book on "form and content"), and immediately many teachers of theatre find his results to be something pat and definite, something systematized, etc. Thereupon they promptly proceed to teach their students along the nameable lines of the specific divisions of the subject—"emotion recall," "concentration," "inner truth," "relaxation," "stage attitude," etc. The students are drilled, for a few weeks or so, until they become skilled at crying, entering a strange room or a familiar room, threading a needle, and feeling and speaking and moving in accord with a true psychological motivation. But the

[1] See especially the writings of Stark Young, particularly his article, "Seeing the Point," pp. 69-87, *Glamour* (1925); reprinted in his *Theatre Practice* (1926), pp. 107-125.

student actors are rarely led through all these necessary preliminary steps to philosophic and aesthetic motivations. In other words, the students are rarely taught an essential allegiance to the playwright's larger conceptions which are meant to be communicated to the audience. Students are not put and kept in contact with the ideas that govern all the roles they are called upon to act; they are not taught an awareness of the idea in the mind of an O'Neill, a Synge, or a Chekhov—the idea which is the soul, or the essence or the point, in all scenes and, more largely, in all plays when and as they are acted. Too often the student actor is taught "only the minimum qualification of a skilled stage hand" whose " 'conceptions' of Ibsen or Shakespeare are mere impertinences."[2] The ideal teacher must remember at all times that trained actors need "numerous and valuable ideas to execute."[3] He must compel his students to look for and to find such ideas, to tussle with them, and finally to conquer their classification and expression. He must teach the students to use their minds and sensibilities.

The right way of working from and toward ideas in the theatre can be briefly indicated in a third branch of the subject, costume design. Many teachers instruct their students how to design stage costumes in accordance with somebody's ten or twelve rules; many more teachers depend upon an even simpler and much more scientific procedure: they teach the making of the authentic costume—the right number of buttons and gadgets, the correct lines and colors, etc., all coming from the big picture book in the library where the descriptions and patterns are again something pat and definite, something which can be measurably taught, etc. Therefore, the student designers are taught to be mere seamstresses whose minds are devoid of any concern with the idea of the play for which the costumes are being made.

But that sort of instruction does not result, cannot result, whenever the student designers use their minds and sensibilities as they are taught to do by Robert Edmond Jones. He as profitably set down, for all who are alert enough to see and to follow, the only right instructions for the imaginative designing of a stage costume.[4] Jones knows how to teach students to design costumes that will come out of and contribute toward the theatrical expression of the playwright's idea. For example, he sets down the model steps to be followed, in various ways, for the creation of a costume for Delilah in Milton's *Samson Agonistes:* The costume must be (1) a costume "in relation to Milton's own time" which "will inevitably express the characteristic qualities of life at that time . . . not erudition, but evocation"; (2) a costume "in relation to Milton's poetry . . . his mood . . . the creation of an adult mind"; (3) "a stage costume" which is both theatrical and appropriate, "an organic and necessary part of the drama in which it appears"; (4) a costume for the character of Delilah "out of the Old Testament", with her "atmosphere of nobility and betrayal"; and (5) a costume according "to what Milton himself tells us."[5]

The difference between this method of teaching students to design costumes and the authentic method is the difference between teaching the use of the minds and the sensibilities and the mere purveying of some skills. But the descriptive recipe as outlined by Jones is too difficult, too intangible, and mentally too provocative; it is not something pat or something that can be measurably demonstrated and graded, etc. It is too much for many

[2] George Bernard Shaw, *Dramatic Opinions and Essays* (1906-1907), I, 427-428.
[3] *Ibid.*, p. 207.
[4] Robert Edmond Jones, "Some Thoughts on Stage Costume," pp. 87-107, *The Dramatic Imagination* (1941).
[5] *Ibid.*, pp. 93, 97 ff.

teachers. The purveying of skills is easier. Yet the notations by Jones offer, in general, the best hints, not only for the teaching of design, but for the teaching of directing and acting and all the other processes in the production of a play. They hold theatre teaching to its high ideal.

II

But enough of the nature of the first peril which always surrounds the teacher of theatre, the danger of becoming, often without knowing it, a purveyor of mere skills. The point is clear enough; and the method for the self-questioning discovery of that error has been indicated. There remains the second prominent peril to which the teacher of theatre can so easily succumb.

Some teachers in the universities, it is cheering to report, do attempt constantly to stimulate the minds and the sensibilities of their students in their theatre courses. But the hitch comes in the fact that most of them, strangely enough, restrict their efforts to the narrow confines of criticism.[6] That is to say that these teachers instruct their classes in how to criticize the play as literature, although in some cases they will venture to teach the criticism of the designs for, or the acting in, or the directing of the play as it is staged. In short, they limit their teaching to appreciation; they will not touch with a ten-foot pole the teaching of creativeness. These teachers, therefore, cease to be, or to continue to be, ideal teachers of theatre. They forget that much, if not most, of the teaching of the art of the theatre ought to be creative. They allow their universities to translate them into critics and scholars. They will not believe in nor fight as artists for the sound values of creativeness; they conform, for dignity's sake, to certain so-called academic attitudes and pressures. It is easier to do so: in that way lies professorial advancement.

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It is doubtful if these contentions are true. Have they ever been carefully and logically examined? Surely an artist is an efficient and worthy university teacher so long as he enlarges student minds and sensibilities toward a comprehension of the issues of living; and the ideal teacher of theatre, as already defined, knows the potentialities of doing that and can do precisely that. Surely there might be some truth in the opinion that art cannot be taught, that it can only be caught; but to approve the learning and to disdain the catching is to quibble over a word, since both are teacher-student processes, and both are valid methods of acquiring the ability of making contact with ideas. Both goals are attainable; only the methods of arrival are different.

Surely the belief that criticism is more fruitful than creation implies that the latter is unmental, or at least decidedly less mental and therefore unworthy of a university's time and consideration. But such a belief is not easy to prove, nor is any attempt to do so very broadminded. To say, as has been said again and again with a certain ring of finality, that "The

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student actors are rarely led through all these necessary preliminary steps to philosophic and aesthetic motivations. In other words, the students are rarely taught an essential allegiance to the playwright's larger conceptions which are meant to be communicated to the audience. Students are not put and kept in contact with the ideas that govern all the roles they are called upon to act; they are not taught an awareness of the idea in the mind of an O'Neill, a Synge, or a Chekhov—the idea which is the soul, or the essence or the point, in all scenes and, more largely, in all plays when and as they are acted. Too often the student actor is taught "only the minimum qualification of a skilled stage hand" whose " 'conceptions' of Ibsen or Shakespeare are mere impertinences."[2] The ideal teacher must remember at all times that trained actors need "numerous and valuable ideas to execute."[3] He must compel his students to look for and to find such ideas, to tussle with them, and finally to conquer their classification and expression. He must teach the students to use their minds and sensibilities.

The right way of working from and toward ideas in the theatre can be briefly indicated in a third branch of the subject, costume design. Many teachers instruct their students how to design stage costumes in accordance with somebody's ten or twelve rules; many more teachers depend upon an even simpler and much more scientific procedure: they teach the making of the authentic costume—the right number of buttons and gadgets, the correct lines and colors, etc., all coming from the big picture book in the library where the descriptions and patterns are again something pat and definite, something which can be measurably taught, etc. Therefore, the student designers are taught to be mere seamstresses whose minds are devoid of any concern with the idea of the play for which the costumes are being made.

But that sort of instruction does not result, cannot result, whenever the student designers use their minds and sensibilities as they are taught to do by Robert Edmond Jones. He as profitably set down, for all who are alert enough to see and to follow, the only right instructions for the imaginative designing of a stage costume.[4] Jones knows how to teach students to design costumes that will come out of and contribute toward the theatrical expression of the playwright's idea. For example, he sets down the model steps to be followed, in various ways, for the creation of a costume for Delilah in Milton's *Samson Agonistes:* The costume must be (1) a costume "in relation to Milton's own time" which "will inevitably express the characteristic qualities of life at that time . . . not erudition, but evocation"; (2) a costume "in relation to Milton's poetry . . . his mood . . . the creation of an adult mind"; (3) "a stage costume" which is both theatrical and appropriate, "an organic and necessary part of the drama in which it appears"; (4) a costume for the character of Delilah "out of the Old Testament", with her "atmosphere of nobility and betrayal"; and (5) a costume according "to what Milton himself tells us."[5]

The difference between this method of teaching students to design costumes and the authentic method is the difference between teaching the use of the minds and the sensibilities and the mere purveying of some skills. But the descriptive recipe as outlined by Jones is too difficult, too intangible, and mentally too provocative; it is not something pat or something that can be measurably demonstrated and graded, etc. It is too much for many

[2] George Bernard Shaw, *Dramatic Opinions and Essays* (1906-1907), I, 427-428.
[3] *Ibid.*, p. 207.
[4] Robert Edmond Jones, "Some Thoughts on Stage Costume," pp. 87-107, *The Dramatic Imagination* (1941).
[5] *Ibid.*, pp. 93, 97 ff.

teachers. The purveying of skills is easier. Yet the notations by Jones offer, in general, the best hints, not only for the teaching of design, but for the teaching of directing and acting and all the other processes in the production of a play. They hold theatre teaching to its high ideal.

II

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sort of mastery of Shakespeare's *Hamlet* possessed by Mr. Maurice Evans or Mr. John Gielgud is enviable; but the grasp possessed by Coleridge, Bradley, or J. Dover Wilson is more enviable still" is to say something inadequate and perhaps stuffy. If the assertion means that a minor creator weighs less in the scale of important things than a major critic, it is an exposure of the obvious. If the assertion tries to mean that criticism is more rewarding than creation, then it should in all fairness have included playwright Shakespeare. What he did to his old sources and for his purposes is possibly more enviable than what any critic has ever yet done to *Hamlet* for his purposes. And, finally, if the assertion is attempting to say that in a university criticism should and acting should not be taught because J. Dover Wilson is a better or wiser man than John Gielgud because of the kind of knowledge he possesses, it is trying for the impossible. No, that sort of objection to the teaching of creation will not serve. The writing and the producing of plays will go on demanding the use of the mind and the sensibilities. There will always be the creative mind as well as the critical mind, and both are worthy of being university trained. Nowadays especially a definite emphasis must be placed upon the training of the creative mind; too much attention has already been given to the training of the critical mind; and teaching that produces "too strong a critical faculty and too wide an acquaintance with precedent"[7] is in danger of killing the spontaneity and freedom and forward-daring of full creativeness.

Therefore, the ideal teacher of theatre must not cringe from the teaching of creativeness, and turn for security to the teaching of only criticism. He must know that his instruction in playwriting and play producing is concerned with the mind and the sensibilities; he must know that all plays have ideas for their subjects, that the job of a play is the projection of the quality of an idea. Burn all the philosophy books in the world, and the ideas by which men live will continue to exist in the fictions they have made. Philosophy gives men the systems, the various validities, and other statements about the ideas and issues involved in living; the theatre, by means of its plays onstage, gives men the full emotional repercussions that come from experiencing those ideas. Often men need to experience and to examine an idea emotionally in order to know best its quality. To know *about* an idea is not entirely to know it. Creativeness, therefore, is a kind of knowledge which men can and must be taught. Creativeness is neither better nor worse than criticism: it runs along parallel to it as a method of intelligent evaluation. Both kinds of the knowledge of things are highly meritorious; but creativeness perforce has been sadly neglected by many teachers of theatre. It must not continue to be neglected.

The ideal teacher of theatre must combat staunchly all the official efforts to restrict his instruction to the field of criticism; and he can best make that fight by keeping his attention on the minds and the sensibilities of his students—which is his obligation—and by exemplifying in the results which he produces the truth that creation is an intellectual as well as an emotional pursuit, that creation is "the mother of criticism."

If all today's teachers of theatre in the universities would constantly keep on guard against the dangers of purveying mere skills and of teaching only criticism, the teaching of theatre might well cease to be a perilous activity. Then there might come a day when—lo, and behold!—the universities would foster a productivity in the arts, and, therefore, one important aspect in the living of the people.

[7] *Ibid.*, p. 121.

SELECTING, CASTING, AND REHEARSING THE HIGH-SCHOOL PLAY*

E. S. CORTRIGHT
Fort Dodge, Iowa, High School and Junior College

I

GREAT changes are taking place nowadays in many branches of the high-school curriculum: Competitive athletics has given way to "physical fitness"; mathematics teachers dictate problems having to do with aircraft; history classes have been metamorphosed into the study of postwar; and great numbers of students who might formerly have been expected to be learning about Caesar's campaigns are enrolled in courses designated as "aeronautics," "navigation," and "war physics."

Comparatively untouched by this new emphasis on the need for physical and mechanical preparedness is the teacher of high-school dramatics. True, in a few schools the amount of time devoted to the production of plays has been curtailed to some extent on the grounds that play-acting is one of the so-called educational frills. But in most schools the work of the dramatics director is much the same as it was in 1940 and 1941. Being at war has not even affected to any large extent our selection of plays. There are a few plays on Broadway that reflect our present struggle for survival, but the great crop of war plays, if we are to judge by our experience in World War I, will come after the shooting is over.

Therefore, techniques and methods offered for the consideration of the director of high-school plays should be ones that are equally applicable in peacetime and in wartime.

The duties of the high-school director are manifold. This discussion will be limited to three phases: the choice of play, the choice of cast, and the preparation for performance.

II

In some high schools the director still fails to have final decision in the selection of plays to be produced. Under such a condition, the director will do well to change it if possible. No director can be expected to achieve first-class results if he is continually called upon to produce plays with which he is not in sympathy. Grant that no high-school director's judgment is infallible, yet most directors do know the limitations of their acting material, the extent of their stage equipment, and, most important, their own limitations as directors. Grant also that every director should try to do at least one play each year that definitely taxes his ingenuity and artistry, but at least he should be the judge of his limitations, even in this.

Assuming, then, that play selection is one of the functions of the director, let us proceed to the task of choosing a play. Most directors feel that, as educators, they are obliged to spend at least a portion of their time in producing the classics. Such an attitude is justifiable both educationally and dramatically. Even Shakespeare is not beyond the comprehension of high-school boys and girls. Moreover, if such boys and girls are to be taught Shakespeare, where is there a better place than in the rehearsal room or on the stage? Despite their feeling that they *should* produce the classics, very few high-school directors ever do so, and this

* This is the eighth of a series of articles on the teaching of speech that has been prepared under the auspices of the Secondary School Committee of the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH, Karl F. Robinson, Chairman. For further information on this series, see the JOURNAL, October, 1942, pages 356 and 360.

is unfortunate. Acting in plays by Molière, Sheridan, Goldoni, and Shakespeare—to name a few—will supply the young actor with broad acting techniques and with an abandon obtainable from no other type of experience.

A hasty glance at the columns of any publication devoted to high-school dramatics reveals that the more progressive groups rely for their plays on Broadway. As directors we are prone to feel that we are up-to-date if we produce recent New York successes. This attitude is not necessarily a good one. There are plenty of plays—modern in dress and in mode of presentation—of a much earlier vintage than the 1940's which are as challenging to the actor, and as thought-provoking to the audience, as they were on the night of their initial performance.

Following is a list of more than sixty plays, each of which has some quality to recommend its production by amateur groups. The author is indebted to Frederic O. Crandall of the Mississippi State College for Women, and indirectly to the late Thomas Wood Stevens, for the nucleus around which the list has been built. These plays include all types, and extend in period from the thirteenth century to 1941. All of them are within the range of the average high school. To be sure, in some years certain of these plays would be out of the question, but at *some* time every one of them is a possibility for the average director.

1. *Everyman*—Anon. (The University of Wisconsin version is a good one. Morality plays are not a thing of the past. Witness the Pulitzer Prize selection *The Skin of Your Teeth*.)
2. *The Second Shepherd's Play*—Anon. (Professor Whitehall's version)
3. *Pierre Patelin*—Jagendorf (offers fine opportunities for the development of broad, farcical acting)
4. *The Circle of Chalk* (This is a thirteenth century Chinese play and T. W. Stevens's adaptation is especially good.)
5. *Two Gentlemen of Verona*—Shakespeare (Expurgate it before handing out copies; your actors will wish to retain the juiciest morsels.)
6. *A Midsummer Night's Dream*—Shakespeare (outdoor production feasible)
7. *As You Like It*—Shakespeare (gives more opportunities for the girls than does the average Shakespearean comedy)
8. *Twelfth Night*—Shakespeare (Directors should keep their eyes open to obtain a pair of fraternal twins with acting ability.)
9. *The Doctor in Spite of Himself*—Molière (challenging to the director who likes to invent comic business)
10. *The Imaginary Invalid*—Molière
11. *Tartuffe*—Molière (more difficult than some of Molière's other plays, but one of his best)
12. *Mistress of the Inn*—Goldoni
13. *A Servant of Two Masters*—Goldoni
14. *A Game of Love and Chance*—Marivaux
15. *The Rivals*—Sheridan (one of the best plays obtainable for the training of young actors)
16. *The Duenna*—Sheridan
17. *A Trip to Scarborough*—Sheridan
18. *She Stoops to Conquer*—Goldsmith (A wide variation in the types of characterizations makes this play ideal.)
19. *The Good-Natured Man*—Goldsmith
20. *Trelawny of the Wells*—Arthur W. Pinero
21. *The Enchanted Cottage*—Arthur W. Pinero
22. *A Kiss for Cinderella*—J. M. Barrie (revived recently for the summer theatres and for a New York run)
23. *Mary Rose*—J. M. Barrie (a bit sticky with whimsicality, but a little sentimentality may not be amiss nowadays)
24. *Quality Street*—J. M. Barrie
25. *Uncle Tom's Cabin*—Harriet Beecher Stowe (Dramatically, a top-notch show. Historically, a play that should be witnessed by the present generations as it was by other generations.)
26. *Under the Gaslights*—A. Daly (If you are planning to do a melodrama, be sure to read this one.)
27. *The Streets of New York*—Dion Boucicault
28. The *Cradle Song*—G. Sierra (Samuel French): (especially good now when boys are harder to obtain for your casts)
29. *The Romantic Young Lady*—G. Sierra
30. *The Women Have Their Way*—G. Sierra

31. *The Lady from Alfaqueque*—Quintero (Samuel French)
32. *Sun-Up*—Lulu Vollmer (Coward-McCann): (Although this play is of the 1917-1918 period, it could easily be played in relation to the present conflict.)
33. *Storm Over Patsy*—James Bridie (Samuel French): (Excellent characterizations and a fine theme; a popular rebellion against small-time dictatorship.)
34. *Yellow Jack*—Sidney Howard (Dramatists' Play Service)
35. *Laburnam Grove*—J. B. Priestley (Samuel French)
36. *The Bishop Misbehaves*—Frederick Jackson (Samuel French): (The play, in spite of its title, can be produced for any audience. This is one of the plays to which the critics of the Federal Theatre Project objected!)
37. *Berkeley Square*—J. L. Balderston (Samuel French): (one of the best of fantasies; both period and modern dress)
38. *The Bat*—Mary Roberts Rinehart and Avery Hopwood (Samuel French): (eminently good theatre—lots of fun for director, actors, and audience)
39. *Pomander Walk*—L. N. Parker (Samuel French)
40. *The Show Off*—George Kelly (Samuel French): (Characterizations are unusually good; the plot movement is a bit static.)
41. *The Torchbearers*—George Kelly (Samuel French): (Offers some difficult problems for the director, but it is good entertainment.)
42. *The Youngest*—Philip Barry (Samuel French)
43. *Icebound*—Owen Davis (Longmans, Green): (a serious play that may be essayed by practically any high-school group)
44. *Outward Bound*—Sutton Vane (Samuel French): (difficult but worth-while)
45. *The Enemy*—Channing Pollock (Longmans, Green): (timely if your audience is open-minded)
46. *Death Takes a Holiday*—Alberto Cassella (Samuel French)
47. *Kind Lady*—Edward Chodorov (Samuel French): (One characterization—the title role—makes this play worth doing.)
48. *Holiday*—Philip Barry (Samuel French): (One of the best of modern comedies; the dialogue is particularly effective.)
49. *What a Life*—Clifford Goldsmith (Dramatists' Play Service): (offers an opportunity to capitalize upon the popularity of the Henry Aldrich radio series)
50. *Alice in Wonderland*—Eva Le Gallienne and Florida Friebus (Samuel French)
51. *Bird in Hand*—John Drinkwater (Samuel French)
52. *Journey's End*—R. C. Sherriff (Samuel French): (All-male cast; probably the best play to come out of World War I.)
53. *The Perfect Alibi*—A. A. Milne (Samuel French): (unusual in that it is a mystery play in which the major roles are given to women)
54. *The Romantic Age*—A. A. Milne (Samuel French)
55. *The Dover Road*—A. A. Milne (Samuel French)
56. *The Late Christopher Bean*—Sidney Howard (Samuel French): (The characterizations are varied and interesting.)
57. *The Double Door*—Elizabeth McFadden (Samuel French)
58. *Our Town*—Thornton Wilder (Samuel French): (Any high school can do it if a good *stage manager* can be obtained.)
59. *The Swan*—Ferenc Molnar (Longmans, Green)
60. *To the Ladies*—Geo. S. Kaufman and Marc Connelly (Samuel French): (wholesome farce that offers excellent acting opportunities for the whole cast)
61. *Once in a Lifetime*—Geo. S. Kaufman and Moss Hart (Samuel French): (hilariously good fun, but offers numerous problems in staging)
62. *Dulcy*—Geo. S. Kaufman and Marc Connelly (Samuel French): (not recommended unless the director is certain of securing a good "Dulcinea")
63. *Arsenic and Old Lace*—J. Kesserling (dramatists' Play Service): (requires a strong cast and expert direction—also judicious cutting)
64. *Junior Miss*—Sally Benson, J. Chodorov and J. Fields (Random House): (The cast and the audience will love it.)
65. *Letters to Lucerne*—F. and Vincent Rotter (Samuel French): (practically an all-girl cast; built around a problem precipitated by the present war)

III

This list, by no means exhaustive, includes many plays that have been found successful in various high-school theatres. Well over half of the plays listed require

a royalty payment of from $25.00 to $50.00 a performance. The remainder are in the public domain and may be used free of charge. No modern nonroyalty plays are listed. It would be presumptuous to assert that there is not such a thing; and it may be true that payment of high royalty does not insure high-class dramatic literature; it is also certain that, as a rule, an author who writes a show that directors of discernment are eager to produce is not putting the script out royalty free. If the director cannot pay $25.00 royalties, and if the publishers won't reduce the fee, three courses of action are open: (1) The director can choose one of the many scripts upon which the copyright has lapsed. (2) He can hunt a new job where the administration is not so penurious. (3) He can produce one of the trashy plays written especially for groups that cannot afford to pay royalty. These include the Aunt Tillie and Uncle Ezra things that are produced more widely than *Our Town* or *What a Life,* if we are to accept the word of Garrett Leverton of Samuel French. If the director chooses to adopt the third course, deliberately, the measure of satisfaction he gets—or fails to get out of the production will be his reward!

Certain well-defined factors should govern the choice of a play for high-school production. Obviously, a play should never be selected until the director has made at least a preliminary survey of the acting material with which he has to work. To cite an example, it would be foolhardy to plan a production of *Our Town* unless the director is assured of the availability of an actor capable of playing the part of the stage manager. Similarly, no play should be selected without due regard to the rest of the plays planned for the season. Too often a director settles into a rut and tends to repeat that type of play with which he feels he is most successful. Such a practice is unfair to the audience and to the student actors—and unfair to the director himself if he seeks to enhance his own abilities. The two types of plays that are most likely to be overdone in the average high school are farces and mystery-melodramas. Both types have a legitimate place in a high-school drama season, but certainly not to the exclusion of other types. Perhaps the most neglected type of play, particularly among men directors, is the fantasy. Plays like *Berkeley Square* and *A Kiss for Cinderella* surely deserve as much consideration as *Tiger House* or *Charlie's Aunt.*

IV

Much has been written upon the subject of selecting the cast. Most directors use approximately the same general methods, and progressive directors are ever alert to learn new devices that will make casting more certain of good results. Quite often, as most directors will agree, poor characterization in high-school plays is patently the fault of the director. He has done a poor job of casting at the outset.

The almost universal practice in casting is the use of open tryouts. Some discussion of the organization of tryouts may be of value.

It is usually a good idea to make copies of the play available to the students several days prior to the tryouts—perhaps in the school library. The alternative method is for the director to assume the responsibility for making clear to the assembled aspirants the nature of each characterization. This method saves time, but it usually compromises the integrity of the characterizations. It is wise, of course, for the director to offer helpful suggestions to a student during tryouts, suggestions that will enable him to round out more fully the suggestive outlines of a characterization, but it is decidedly *unwise* for the director to atrophy a stu-

dent's imagination and creative urge by giving him, custom-built, a detailed picture of the character. When a director does so, he places a premium upon imitativeness, at best a minor accomplishment, and greatly inhibits creativeness—the only quality, after all, that makes play-acting worth-while, that makes it an art.

At tryouts various methods may be used. Each student should be allowed to read for as many different parts as he chooses. The director in advance of the tryouts may select various passages that he deems suitable for various characters. Or, better still, he can let the reading begin at the beginning of the play, pausing occasionally to increase the assembled students' appreciation by means of explanation or paraphrase, and to shift roles to various candidates. Later in the tryout period it may be found expedient to let the students choose for themselves the passages they wish to read.

In the final casting many factors must be taken into consideration. In addition to the obvious ones—physical, mental and emotional suitability for the role—such factors as scholarship, cooperativeness, amount of time available for rehearsals, cliquishness, tendency to fool around, girl-craziness, boy-craziness, snobbishness will also influence the judgment of the director who would produce successful plays. This is where the help of the tryout committee comes in. Granted that the director must be the final arbiter; nevertheless, other teachers often possess information regarding students that can be of tremendous help to the director in determining whether a student's obvious suitability to a role is outweighed by non-dramatic factors.

The director should be especially wary of the glib reader. Too often a boy or a girl is cast in a part that he has read exceptionally well the first time he has seen it; but later it is found that he is not amenable to suggestion, and that the characterization has remained the same promising shadow of a reality at performance time that it was at tryouts.

In large high schools it is usually necessary to afford opportunities to as large a number of student actors as possible, with the result that a director has a chance to work with a given pupil in one or two parts—or, in extreme cases, even three—during that pupil's high-school career. Democratic casting in most high schools tends to make educational dramatics extensive rather than intensive. Directors, as a rule, do not decry the impulse to spread the opportunity to more and more individuals; but, as directors, they are also interested in the artistic integrity of their productions as a whole, as well as in the development that may come to Mary and John through creative expression. Directors *do* covet the opportunity to use John and Mary in a second, a third, and a fourth play after they have learned a few techniques and unlearned a few bad habits in the first. They *do* feel that they have no right to cast Mary and John in big parts just once, and then send them on to college believing that they know all that high-school directors could possibly teach them.

One more observation in regard to casting: We were told a few years ago of a new device in dramatic therapy with which, we were assured, the dramatics director would be able to cure all sorts of personality problems. The device was called *casting against type*. Suffice it to say, the average director does not qualify as a psychiatrist. Many who have tried the method have found that the patient failed to respond to the treatment and that the average pupil regards the director who casts shy, inhibited Willie in the part of a swashbuckling hero as slightly cracked.

V

Hubert C. Heffner of Stanford states that there are seven major aims in conducting rehearsals, corresponding to seven divisions in the rehearsal schedule: "(1) Imparting to the cast a clear and definite understanding of the play; (2) Interpreting the play in pantomime and action; (3) Characterizing the roles and perfecting the speaking of the lines; (4) Coordinating the separate elements into a unified whole; (5) Perfecting the manipulation of the settings; (6) Orchestrating the whole composition; and (7) Trying out the whole production." Professor Heffner's suggestions are undoubtedly well-conceived, but for the present let us confine ourselves to some of the specific problems encountered by the director during the rehearsal process, rather than attempt to encompass the whole subject of the theoretical functions and the conduct of rehearsals. Let us begin by trying to answer the question: How much time should be devoted to rehearsals?

For the average modern play a rehearsal period of five weeks is usually sufficient—longer, of course, for a more difficult production. Roughly apportioned, four or five rehearsals will be required for Act I, three or four on Act II, two or three on Acts I and II combined or on parts of them which seem particularly difficult, three or four rehearsals on Act III, and four or five devoted to parts of all acts—all these during the first three or three and a half weeks. That leaves a week and a half or two weeks in which the director may polish the play as a whole (the fifth, sixth and seventh points in Professor Heffner's analysis).

As a rule, high-school boys and girls are what professionals call "good studies." If the director is firm, they can memorize an act in a couple of days. If rehearsals begin on a Monday (assuming, of course, that previous to the actual business rehearsals time has been spent in the study of the play as a whole) the actors may well be expected to be line perfect for Act I at Thursday's rehearsal. Many directors refuse to let actors depend upon books nearly as long as the actors feel that it is necessary. This is wise. An actor's development of business, pantomime, and characterization is severely hampered by having a book in his hand.

VI

The truly methodical director will do well to plan all the most important pieces of business and determine all the significant action of the play prior to the first business rehearsals. This does not mean that the business given to the actors during the first rehearsal on any particular scene will remain unmodified throughout the rehearsal period. It does mean that before he attempts to aid the actors in their interpretation the director must *know* the script—including each line, scene, act, and role. The scenic investiture should be fully planned, and the floor plan of the acting area should be accurately plotted. If levels are to be used, the director will need to keep their use constantly in mind as he visualizes the business. They add a third dimension to his problems of picturization and the possible variations of stage groupings increase geometrically. If possible, rehearsals should be conducted in a room where the floor space is of the same exact dimensions as the final playing area. Green actors should be told at the outset to disregard the stage directions in the script and to rely upon those given by the director. These should be pencilled into the individual books at the first business rehearsals. The director must not hesitate, however, to change business whenever he finds an opportunity to improve the interpretation or the picturization. Even the most

skillful directors find that some of their most ingenious and interesting pieces of business, and some of their most varied and pleasing groupings, develop during the rehearsal period, quite at cross-purposes with those directors' preconceived plans. Indeed, many small bits of movement and business may be suggested to the alert director by careful observation of the unfolding characterizations created by the student actors. Very few changes in stage business are advisable, however, during the final week, or week and a half. Such changes serve but to confuse the actor and may even impair his confidence in the director.

Some directors complain that too long a rehearsal period produces staleness, but a cast has no right to grow stale if the director is on the job. He must bring something new and fresh to each rehearsal. It may be a new piece of business, a refinement of some bit of business already incorporated into the play, a further subtlety in the interpretation of individual lines, an effort to clarify a characterization by means of paraphrase and an appeal to what Boleslavsky called the memory of emotion, and a dozen other things that are part of the director's contribution to the play as a whole. No matter how adequate the director's prerehearsal preparation has been, if he be observant he can, with the help of an eager and interested cast, constantly discover new meanings and values in lines, and unsuspected nuances of interpretation as the rehearsal proceeds—provided, of course, that the play is a worth-while one, rather than one totally devoid of real meaning and significance.

Allen Crafton suggests the use of pantomime rehearsals in which the whole play is told by means of visual action while no lines are spoken. This would seem to be an extreme procedure, but it points a moral that should not be lost on the high-school director. Too often high-school plays are static in action and conflict because they are not sufficiently implemented with bodily action and business. To a deaf man, many high-school plays would carry no meaning whatsoever. To correct this fault the director should occasionally watch a rehearsal and endeavor to exclude all auditory impressions. A few such trials usually will convince him that there is a world of wisdom in the cynic's remark that a little business will cover up a multitude of sins.

VII

A critical attitude on the part of the director will usually reveal that plays err chiefly in three directions: (1) The roles are not convincingly and consistently characterized. (2) The resistance and conflict of actions are not sufficiently motivated and developed. (3) The tempo and rhythm fail to make of the production an artistic, unified whole.

The remedy for the first error is obvious. The characterizations *must* convince. The director can aid the actor to understand the mind of the character, but as to the emotions of the character—the response to the thoughts—that, as Boleslavsky reminds us, is the actor's special province.

For the second shortcoming, let us remember Hamlet's line: "Rightly to be great is not to stir without great argument." In other words, there can be no effective action without conflict. A good play will provide the conflict; it is the director's task to make the actors aware of its existence. Often a director will be surprised at the seeming ingenuousness of the answers he will get from his actors to such questions as: "Why do you do that particular thing at this time?" or "Why did the character you are portraying use just those exact words to express his thought or feeling?"

For the third, rhythm has been de-

fined "as the orderly, measurable changes of all different elements comprised in a work of art—provided that all those changes progressively stimulate the attention of the spectator and lead invariably to the final aim of the artist." The director should so understand the play that each change in the development of a character, each ebb and flow in the movement of the plot, leads inevitably to the end that the author had in view in the writing of the play. Tempo, "the Bastard Brother of Rhythm," is within the compass of even the most inexperienced director.

There is no excuse for a play that drags. Usually the remedy lies in skillful cutting of the script and an insistence by the director that the actors pick up their cues. In this connection let it be noted that poor tempo often results not from a failure of an actor to speak immediately upon cue, but rather upon his failure to "top" the other actor's line. When a rapid tempo is imperative, merely speaking the lines rapidly will not gain the required momentum and emotional power—and may even occasion a loss to the audience owing to the difficulty of understanding hastily enunciated lines. The actor must be shown that the tempo increases in speed when he combines a quick snapping up of his cues with the ability to permeate his own line with a greater intensity than was present in the cue. Only in this way will a scene grow in emotional pitch and the tempo increase in pace.

One phase of the play production process, belonging properly to the performance itself, merits attention in any discussion of rehearsals: the question of whether the director should prompt. The writer never allows the actors to believe that, should they forget a line, they will be prompted. Prompting is really not so bad from the auditor's point of view, but, psychologically, it is good for the performer to realize that when the curtain rises he is completely on his own. Some directors object to this thesis, and argue that it will add confidence to the young actor's performance if he knows that the prompter is ready to throw him a line should he by any chance need it. Superficially, this would seem to be the case; but the average high-school boy or girl, under sympathetic but firm direction, can develop confidence in himself *prior to performance* to such a degree that the chance of his needing a prompt is almost nil. Furthermore, should the young actor "go blank," he will know the play well enough to be able to extricate himself without the aid of exact lines—provided, of course, that rehearsals have been conducted properly so that he has learned to rely upon himself instead of upon a prompter.

VIII

These three tasks, then, represent the bulk of the work of the high-school director:

First, he must judiciously choose a play worthy of his efforts and the efforts of his cast. He must choose a play that he can direct sympathetically. He must beware of concentrating on any one type of play during a single season. He must choose plays that are within the scope of his own ability and the abilities of his young players. Most of us, however, are capable of far more than we have ever suspected.

Second, he must cast the play through the aid of other interested and capable teachers, with an eye to final results and finished characterizations rather than to glib first reading. He must avoid casting pupils who are unsuited academically, or socially, or because they are prone to horseplay and unreliability. He must cast his play so as to provide a maximum of training for the maximum number of individuals with a minimum of sacrifice

to the quality of the final performance.

Third, he must conduct rehearsals in an orderly and business-like fashion, insisting upon promptness and regular attendance at all times. He must inspire confidence in his cast by his thorough knowledge and understanding of the play. He will need to be somewhat dictatorial—yet benevolent and just in all his decisions. He must be wary that, in his eagerness to help the individual actor with his characterization, he does not encourage that actor to imitate the director. He must see to it that every rehearsal contributes something toward the growth and artistic development of the play as a whole—for a play never "coasts" in any direction except downhill.

Finally, the director must enjoy every phase of his work. It is more than a coincidence that the ordinary Anglo-Saxon word for a drama—*play*—has for a few of its alternate meanings the words *fun, sport,* and *diversion.* Often it has been pointed out that a *play* is plenty of work. Too often we forget the other angle. A play, the preparation as well as the performance, should be fun—fun for the actor, fun for the spectator, and, most of all, fun for the director.

VOWEL QUALITY IN UNSTRESSED SYLLABLES IN AMERICAN ENGLISH

LEE S. HULTZÉN

ONE of the best statements on unaccented vowels in American English is found in Kenyon's "Guide to Pronunciation," prefaced to the second edition of *Webster's New International Dictionary:*

> It will be observed that there are four principal unaccented vowel sounds in English, viz: [ə, ɪ, ɚ, ʊ], occurring with a frequency in the order here given. . . . In general, a front vowel on loss of accent becomes an obscure sound most closely resembling [ɪ] in *bit,* and for convenience so marked, though in many words, and with some speakers more than others, there is a tendency to retract the tongue fully to the central, or neutral, position of the last vowel in *sofa.* . . . The central and back vowels when obscured regularly become [ə], with the occasional exception of [u:] . . . , and sometimes of final [oʊ] in words like *narrow,* which is often pronounced ['nærʊ]. In this last class of words the complete reduction of [oʊ] to [ə] is not usual in cultivated speech.
>
> It must be observed, however, that not all vowels commonly regarded as unaccented are obscured to the form [ɪ], [ə], or [ɚ]. Thus in the words *artistic, autumnal, obey,* the syllables before the main ones have full vowel quality as a rule.[1]

The present article suggests that there may be some practical value, and perhaps a better statement of the situation, in noting *three degrees of obscuration of vowels in unstressed syllables.* In such a scheme the full vowels referred to in the second paragraph of the quotation above (as in *artistic, autumnal, obey*) would belong to the first class; [ɪ], [ɚ], and [ʊ] to the second class; and [ə] to the third class.

At the root of this distinction is a differentiation between stress (Kenyon's accent) as *energy of utterance,* and variation of vowel quality in the direction of obscuration as *energy of articulation.* If stress is to be defined, with Kenyon, as prominence, the distinction breaks down,

[1] Section 70. In the above quotation the *American Speech* form of IPA symbols is used instead of diacritical markings, whereas the "Guide" sometimes uses both.

No attempt is made in this article to cover the literature on unstressed vowels; references are made only to a few well-known works.

and Kenyon's statement that the full vowels described above "really have some accent—sufficient prominence to preserve the full vowel,"[2] is by definition unassailable, if question begging. But that there may be a distinction between energy of utterance and energy of articulation is implied in the statement in the first paragraph quoted above, that "there is a tendency to retract the tongue fully to the central, or neutral, position," and in his statement elsewhere that "the variation of unstressed [ɪ] is indicated only when it reaches the stage [ə]."[3] Assuming, as it is generally assumed, that the schwa tongue position is a mid-central lax position, involving no, or least, displacement from a position of rest, and that [ɪ] requires a slight fronting and possibly raising of the front of the tongue, the difference is organically one of energy in the articulating organs. And this energy of articulation may be distinguished from the force with which the sound is put out—stress energy of utterance. The differential of energy of articulation between a full vowel and schwa is even greater.

On a practical basis we may say that such differences in energy of articulation are easily perceptible in "unstressed" syllables (such as would not call for primary or secondary stress marks in transcription), whereas the differences of energy of utterance, if any, are not easily perceptible.

That energy of articulation may be distinguished from stress is readily apparent from observation of the comparative tenseness of vowels, unstressed as well as stressed, in other languages than English, and the tenseness of the vowels produced by learners of English even when the stress patterns are fairly well worked out. Perhaps there is a case in point in British speech, where the lack of stress on "unstressed" syllables is more pronounced than in American English and yet the tendency is to use the comparatively less laxly articulated [ɪ] where Americans tend to use the comparatively more laxly articulated [ə]. This is not to suggest that obscuration of vowel quality is altogether independent of stress, but only that it is not completely determined by lack of stress.

Three Degrees of Obscuration

For convenience of reference the three classes of vowel obscuration are called: Unobscured, Partially Obscured, and Fully Obscured.

Unobscured vowels are those which retain in unstressed syllables an acoustic identity with vowels in stressed syllables, or from the organic point of view have a tongue position very near that of the stressed vowels. They are not altogether unobscured: they are shorter, and their tongue positions are slightly less exact than under stress, and they lose their tendency to diphthongization, especially the mid-front and mid-back vowels.

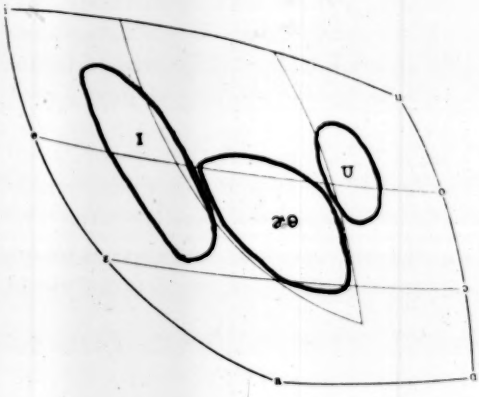
Partially obscured vowels are [ɪ], [ɚ], [ʊ], etc. According to the accepted convention for the use of the symbol in representing American pronunciation, [ɚ] always has this value, appears only in unstressed syllables. The accoustic and tongue-position values for [ɪ] and [ʊ] in unstressed syllables are different from those they have in stressed syllables, and there would be some advantage in having differentiating symbols. The difference in the case of [ʊ] is slight, perhaps imperceptible. But in the case of [ɪ] it must be recognized that the variation in quality of the unstressed vowel is considerable. In final position, where stressed [ɪ] never occurs, a quality approaching that of unstressed [i] is common in American speech, whereas in some regions and with some people the

[2] "Guide," § 70.

[3] *American Pronunciation* (6th ed., 1934), § 254. See also the statement on degrees of obscuration of the close back vowel in § 131.

quality is more like that of unstressed [ɛ].[4] Similar variations occur in other positions in the speech of a single community or individual. We may say then, that in generalized transcriptions [ɪ] represents any vowel with a lax tongue position in the close or mid region just front of the central region, acoustically centering about a quality very like that of stressed [ɪ]. The range of unstressed [ʊ], which also occurs finally, is similar in the close or mid-back region, but more restricted.

The ranges of tongue positions for these three partially obscured vowels, front, *r*-colored central, and back, are suggested on the chart, where the symbols in the peripheral line mark cardinal



Range of tongue positions for unstressed vowels partially or fully obscured.

vowel positions. The indicated "tongue position" for [ɚ] is the same as that for [ə]; the difference lies in the retroflexion of the tongue tip or bunching of the back of the tongue or whatever it is that gives the *r* quality to [ɚ], in any case requiring some small additional energy of articulation.

The "etc." in the listing of partially obscured vowels refers to other vowels with tongue positions midway between those of the more open front and back vowels and the mid-central lax schwa. Such partially obscured vowels have not been separately recognized, and do not need separate symbols, because of their infrequent occurrence as compared with the frequent occurrence of the three specified. They are not further considered here.

The fully obscured vowels are schwa and the syllabic consonants. No comment on schwa is necessary. The syllabic consonants are here grouped with schwa as representing the same rather than a further degree of obscuration because the use of a syllabic consonant or schwa plus consonant is decided on the base of phonetic context; there is practically no difference in energy of articulation except as such energy would be required in moving from the articulation for the preceding consonant. Thus the syllabic consonant is practically demanded in some phonetic contexts, as after a single homorganic consonant; the schwa in others, as after an affricate where the tongue is already moving in the direction of schwa; or the choice is free. In no place where the choice is free is there any difference in level of linguistic usage.

There is, of course, further obscuration when there is complete loss of the vowel, i.e., of the syllable. This is of no concern in a discussion of vowel quality.

Occurrence of Unstressed Vowels

All of the vowels may occur unobscured in unstressed syllables. Examples, excluding [ɪ] and [ʊ] as uncertain:

Front: *prepaid, proceeds* (n), *dictates* (n), *vacation, September, comment, ambition, contract* (n).

Central, including centering diphthongs: *concert* (n), *transfer, hereafter, hereby, elsewhere, thereby, artistic, discard, corporeal, therefore, export, moreover, failure, yourself.*

Back: *issue, July, hero, hotel, conduct* (n), *unjust, although, recall* (if stressed on the first syllable), *October, whatever, papa* (= pope).

[4] Cf. the equivalent statement in Kenyon's *American Pronunciation*, § 253.

Diphthongs; *confine* (n), *idea, discount* (n), *however, invoice.*[5]

In all of these words the unstressed syllable is next to the stressed so that there is little probability of rhythmic stress, and the stresses as well as vowel qualities are as indicated in *Webster's Collegiate Dictionary,* 5th ed. All are common words, most of them within the first 3,500 of the language in frequency. Hence the statement in the second paragraph quoted at the beginning of this article needs an extension of emphasis.

It is unnecessary to give examples of the occurrence of the partially obscured vowels. As noted in the paragraph from Kenyon's "Guide," [ɪ] represents partial obscuration of any front vowel except the most open. It also appears to represent obscuration of [aɪ], the obscuration presumably having taken place before the shift from [i]. Partial obscuration of what would be [ɪ] in a stressed syllable is difficult to demonstrate because the acoustic difference is not easily, if at all, perceptible.

In exactly the same way [ʊ] represents partial obscuration of any back vowel except the most open. This is not so obvious as with the front vowels, but merely because the obscuration is more restricted and, where not restricted, offers fewer examples. Kenyon cites examples from the close-back and mid-back vowels. Obscuration from what would be [ʊ] stressed is as difficult to demonstrate as with the corresponding front vowel. In British pronunciation unstressed [ʊ] may also represent obscuration from a half-open back vowel, as in *production,*[6] and perhaps this is heard in America. Obscuration from [ʌ], usually said to have a centralized back or a retracted central tongue position, apparently does not allow a perceptible partially obscured stage. Here the determining factor must be the impossibility of an intermediate tongue position rather than any impossibility of an intermediate degree of stress.

Similarly [ɚ] represents partial obscuration not only of the mid-central *r*-colored vowel, but also of any of the centering diphthongs. Kenyon cites several examples in the "Guide" and examples from all the centering diphthongs as well as from the mid-central vowel in his *American Pronunciation.*[7]

It is unnecessary to give examples of schwa, or a syllabic consonant under proper conditions, as representing full obscuration from all vowels, front as well as back, and all diphthongs except possibly [ɔɪ].[8] The *r*-colored vowel and diphthongs are sometimes obscured to schwa even in the speech of confirmed *r* pronouncers (often with a cooperating dissimilative context as in *surprise, thermometer*), although this full obscuration is not recognized as standard; full obscuration is standard, and there is no intermediate stage, in the dialects which have "dropped the *r.*"

As to the ratios of occurrence of the various degrees of obscuration in unstressed syllables, the frequency counts of vowel sounds are not of much use, as they fail to distinguish between stressed and unstressed. It is undoubtedly true that schwa is the most frequently heard of the unstressed vowels, with [ɪ], [ɚ], and [ʊ] following in that order, as noted in the "Guide." But [ɪ] probably occurs more times in words, disregarding the frequency of the use of the words, than schwa. Of the following three bits of evidence, the first is not to be taken too seriously, perhaps as

[5] Cf. the list in Jones's *Outline of English Phonetics* (3rd ed., 1932), § 373.

[6] One of three pronunciations given in Jones's *English Pronouncing Dictionary* (4th ed., 1937), where *product* has the half-open rounded back vowel.

[7] "Guide," § 70; *American Pronunciation,* § 130.

[8] See the "Guide," § 70, and *American Pronunciation,* § 130. In the form word study referred to below, schwa is found as representing all the vowels except the mid central.

much as 10 per cent off because of the rough form in which the data have been assembled and possibly somewhat questionable as to interpretation of pronunciation; the second and third studies have been carefully done.

In a "most frequently used" vocabulary of about 3,500 words, which I got up some time ago for certain practical uses,[9] the unstressed syllables show something over 400 unobscured vowels, as here defined, well over 1,500 partially obscured vowels, and some 1,200 fully obscured vowels, including syllabic consonants. There are close to 1,200 occurrences of [ɪ], to 950 odd occurrences of schwa.

In an unpublished study Henry L. Mueller has examined 20,407 common words to determine the distribution of vowels in suffixes.[10] He found 9,231 words with suffixes, which, with plurisyllabic forms and alternative pronunciations, gave 12,093 vowels for tabulating. Of these 11,040 occurred unstressed. Of the unstressed vowels 10.1 per cent were unobscured, 49.4 per cent partially obscured, and 40.5 per cent fully obscured. Unstressed [ɪ] outnumbered schwa, 4,227 to 2,660.[11] There were 1,062, occurrences of [ɚ] and 164 of [ʊ].

In the above studies [ɪ] and [ʊ] were counted as partially obscured wherever they occurred, with no consideration of the possibility that they might be unobscured forms of what would be [ɪ] or [ʊ] if stressed. The next study takes this possibility into consideration. But its chief significance is in suggesting how it is that schwa is probably the most frequently heard of the unstressed vowels. The study, unpublished, is of what I call "form words," i.e., the little words that go into making up the form of English sentences without contributing any special meaning. They are usually unstressed and only unstressed occurrences are considered. Most of the words have several different pronunciations, according to phonetic context or some variation in use. There are 68 words. There are 48 occurrences of, i.e., possibilities of, unobscured vowels, plus 13 uncertain where the stressed word has [ɪ] or [ʊ]. There are 20 occurrences of partially obscured vowels, plus the 13 uncertain. There are 56 occurrences of fully obscured vowels, including 13 syllabic consonants. The ratio of 43 [ə] to 17 [ɪ], including the uncertain cases, is of great significance for the total occurrence of these vowels, because the form words are the most frequently used words of the language by a large margin, and the first five in frequency give only schwa forms except for *the* before vowels. There is no duplication between this third, schwa dominant, list, which treats only monosyllables, and the [ɪ] dominant lists, which treat only plurisyllables.

Some Implications of the Distinction in Obscuration

One of the widely held notions which should be put out of circulation and which is obviously disposed of by a distinction between partially obscured and fully obscured vowels, is that there are only two unstressed vowels in English, and that [ə] represents obscuration of back vowels in the same way that [ɪ] represents obscuration of front vowels. Those who hold this notion, more often to be heard than read but appearing in print by emphasis if not by explicit statement, usually treat [ɚ] as a special, not very closely related, phenomenon

[9] Based, with some modification, on the Faucett and Maki *Study of English Word-Values Statistically Determined* (Tokyo, 1932), which is based on Thorndike's earlier count and on Horn's count. Thorndike's more recent *Teacher's Word Book of 20,000 Words* (revised, 1932), does not altogether agree, but the differences are not here important.

[10] A Phonetic Study of Suffixes in American English (M.A. thesis, University of Missouri, 1941). Abstract in *Speech Abstracts*, III (1943), 33.

[11] In all cases where there was reasonable presumption that both pronunciations were in good repute, the occurrences were counted in both listings.

and pretty much ignore [ʊ].[12] In the form word-study mentioned above, the schwa represents obscuration from front as well as from back vowels. In 8 cases it represents vowels that might be expected to give [ɪ]; 4 of these also have [ɪ] and 4 do not. In 8 cases it represents vowels that might be expected to give [ʊ]; and 6 of them do. In 2 cases it represents further obscuration from a form in [ɔ˞]. The other cases are obscurations from open vowels, 11 front and 13 back or central according to the present pronunciation of the words under stress.

It is, of course, to be recognized that the border lines between partially obscured vowels and those less or more obscured are rather vague. The question of whether a certain pronunciation on the border line is [ɪ] or [ə] may never be decided on the basis of agreement between two sets of listening ears. But the generally prevailing patterns of pronunciation can be determined by the usual process of investigation. And there is some at least pedagogical advantage in explaining the patterns in some such general terms as:

In such and such groups of words or phonetic contexts in such and such dialects or levels of pronunciation, there is no appreciable, i.e., even partial, obscuration with loss of stress.

In other situations partial obscuration has been established, but unobscured vowels are still widely current.

In other situations partial obscuration is established and full obscuration is, or is not, acceptable.

In other situations full obscuration is fully established.

The question is not whether there is some residual, practically imperceptible, stress or not, but how far obscuration has progressed.

For example, it may be laid down as a general rule in the General American dialect throughout most of the region where that dialect prevails, that [ɪ] and [ʊ] may be further obscured to schwa in nonfinal positions. There are a few exceptions, including some affixes and words such as *chicken* where schwa is hardly accepted as a free variant and *Missouri* where schwa occurs finally among many well-educated speakers. It may further be laid down as a guiding rule in prescriptive pronunciation—e.g., in teaching American pronunciation to foreigners who have no predisposition to any particular dialect pattern—that in nonfinal position the partially obscured vowels are altogether satisfactory and the schwa forms need not be considered. This is the same as saying that some people object to the schwa forms, whereas no considerable number of schwa users object to the use of the partially obscured vowels. At the same time it must be noted that the fully obscured vowel, though it need not be used, is to be heard in acceptable speech.

In another class of words, e.g., with *-less, -ness* suffixes, actual usage shows all three degrees of obscuration. Conservative school-teachering and to a certain extent dictionary influence[13] tend toward encouragement of the use of the unobscured vowel, while some phoneticians tend to encourage the use of the very common but not prevailing schwa. Here again the satisfactory rule for prescriptive pronunciation is the use of the partially obscured vowel, and the explanation is that obscuration to the partial stage has been established, with some conservative reluctance, whereas full obscuration is

[12] Such emphasis even creeps into the passage cited from the "Guide," where the first sentence quoted is a very satisfactory statement. Although special cases are mentioned, the general emphasis is on the obscuration of all back and central vowels to schwa. In *American Pronunciation* Kenyon devotes two pages to the unstressed front vowel, §§ 253-259, but ignores the unstressed value of the back vowel, § 298.

[13] In the Merriam-Webster dictionaries both unobscured and partially obscured vowels are recorded; in Funk and Wagnalls *College Standard* and some others only the unobscured. The *Thorndike Senior* and *Junior* show only the partially obscured vowel.

not yet completely accepted. The same rule may be applied to such prefixes as *em-, en-,* where the dictionary influence is stronger for the unobscured vowel,[14] and the same explanation given, with the qualification that full obscuration is not to be expected in standard speech.

[14] None of the dictionaries noted recognizes the pronunciation with partially obscured vowel. But see Kenyon's *American Pronunciation*, § 257.

A SECOND STUDY IN THE AFFECTIVE VALUE OF SPEECH SOUNDS

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Purpose of Study

IN AN earlier study,[1] we were concerned with determining the affective reactions of 130 undergraduate students to speech sounds. More specifically, we were interested in learning whether speech sounds of themselves called forth affective responses. Isolated speech symbols were used in order to reduce to a minimum the influence of associations. We considered those associational values related to *individual* speech symbols to be significant rather than those related to nonsense syllables.

The present study is in effect a continuation of the original research problem. In the first study we assumed that our subjects were reacting to speech sounds through at least four sensory avenues: the visual, the kinesthetic, the tactile, and the auditory. In the present study we are attempting to control, if possible, the influence of auditory stimulation on the affective reactions of [illegible] sons to speech sounds.

The questions we are interested in having answered are: Do speech symbols have affective values for deaf persons? Are the reactions to speech symbols of persons who are congenitally deaf and who have been taught oral speech (Group A in the study), different from the reactions of persons who heard before becoming deafened (Group B in the study)? If differences exist, are there any consistent characteristics of the speech symbols upon which the differences may be based? Does auditory memory play a significant role in determining and differentiating the reactions of congenitally and adventitiously deaf persons to speech symbols?

The subjects of the study were 69 female students in the academic division of the Lexington School for the Deaf in New York City. The subjects ranged in age from 9 years to 18 years and in grade placement, at this institution, from second to eighth year. Of the 69 subjects, 34 were congenitally deaf and 35 became deafened after they had learned to speak. All had lost their hearing before the age of 10, and none had sufficient residual hearing to respond to [illegible] without the aid of [illegible]. All have been taught "oral [illegible]n" at the Lexington School or elsewhere.

In terms of the grade placement norms existing in the New York City school system, the 69 subjects were found to be on the average three years retarded. From school records we learned that the average number of years of education in special schools for the deaf and the deafened for Group A and Group B was 5.8 years and 6.2 years respectively. The

[1] "The Affective Value of English Speech Sounds," QUARTERLY JOURNAL OF SPEECH, XXVI (Dec., 1940), 589-594.

TABLE I

Percentages of Pleasant (P), Unpleasant (U), and Indifferent (I) Responses, and Standard Deviations (S.D.*) for Each Sound. (N = 69)

Sound	*I.P.A.*	*%P*	*S.D.P.*	*%U*	*S.D.U.*	*%I*	*S.D.I.*
w	w	57.97	5.94	24.64	5.19	17.39	4.56
ä	ɑ	68.12	5.61	13.04	4.05	18.84	4.71
sh	ʃ	39.13	5.88	34.78	5.73	26.09	5.29
r	ɹ	39.13	5.88	30.43	5.54	30.43	5.54
ī	aɪ	86.96	4.05	4.35	2.46	8.70	3.39
z	z	28.99	5.46	44.93	5.99	26.09	5.29
p	p	76.81	5.08	15.94	4.41	7.25	3.12
l	l	65.22	5.73	20.29	4.84	14.49	4.24
ā	ɛɔ	62.32	5.83	11.59	3.85	26.09	5.29
th	θ	49.28	6.02	27.54	5.38	23.19	5.08
ė	ɜ	55.07	5.99	17.39	4.56	27.54	5.38
ng	ŋ	56.52	5.97	30.43	5.54	13.04	4.05
e	e	66.67	5.68	8.70	3.39	24.64	5.19
ou	ɑʊ	47.83	6.01	27.54	5.38	24.64	5.19
zh	ʒ	7.25	3.12	60.87	5.88	31.88	5.61
ą	ə	59.42	5.91	15.94	4.41	24.64	5.19
ù	ʊ	44.93	5.99	27.54	5.38	27.54	5.38
b	b	75.36	5.19	11.59	3.85	13.04	4.05
m	m	91.30	3.39	5.80	2.81	2.90	2.02
i	ɪ	60.87	5.88	18.84	4.71	20.29	4.84
â	ɔ	73.91	5.29	7.25	3.12	18.84	4.71
j	dʒ	42.03	5.94	31.88	5.61	26.09	5.29
y	j	44.93	5.99	24.64	5.19	30.43	5.54
a	æ	75.36	5.19	8.70	3.39	15.94	4.41
v	v	53.62	6.00	20.29	4.84	26.09	5.29
à	a	26.09	5.29	37.68	5.83	36.23	5.79
TH	ð	44.93	5.99	27.54	5.38	27.54	5.38
k	k	69.57	5.54	10.15	3.63	20.29	4.84
ā	eɪ	86.96	4.05	2.90	2.02	10.15	3.63
hw	ʍ	11.59	3.85	52.17	6.01	36.23	5.79
oi	ɔɪ	71.01	5.46	14.49	4.24	14.49	4.24
h	h	42.03	5.94	30.43	5.54	27.54	5.38
t	t	82.61	4.56	4.35	2.46	13.04	4.05
ō	oʊ	81.16	4.71	5.80	2.81	13.04	4.05
ch	tʃ	31.88	5.61	33.33	5.68	34.78	5.73
n	n	89.85	3.63	5.80	2.81	4.35	2.46
g	g	37.68	5.83	30.43	5.54	31.88	5.61
u	ʌ	46.38	6.00	23.19	5.08	30.43	5.54
ô	ɔ	78.26	4.97	8.70	3.39	13.04	4.05
s	s	73.91	5.29	15.94	4.41	10.15	3.63
ö	u	78.26	4.97	10.15	3.63	11.59	3.85
ē	i	88.41	3.85	4.35	2.46	7.25	3.12
f	f	69.57	5.54	18.84	4.71	11.59	3.85
o	ɒ	63.77	5.79	15.94	4.41	20.29	4.84
d	d	62.32	5.83	15.94	4.41	21.74	4.97

* S.D. $= \sqrt{\frac{pq}{N}} = \sqrt{\frac{\%\text{ for given sound} \times (100\% - \%\ P)}{69}}$

total average number of years of such education was 6.0 years.

In so far as it is possible to do so, we shall try to relate the results of the former study with those of the present investigation. However, it hardly needs to be noted that any comparison of data based upon two such disparate groups is subject to severe limitations.

Figure One

1. READ THE SYMBOL TO YOURSELF.
2. Decide whether the sound it represents is PLEASANT (P); INDIFFERENT (I); or, UNPLEASANT (U).
3. Show how you feel about the sound by placing the letter P, I, or U in the blank space next to the symbol. Remember that
   P stands for PLEASANT
   I stands for INDIFFERENT
   U stands for UNPLEASANT
4. Do this as quickly as you can but be sure to answer each item.

P. I. or U *SYMBOL*	*P. I. or U* *SYMBOL*	*P. I. or U* *SYMBOL*
w	a	oi
ä	ù	h
sh	b	t
r	m	ō
ī	i	ch
z	â	n
p	j	g
l	y	u
ā	a	ô
th	v	s
ė	à	ö
ng	TH	ē
e	k	f
ou	ă	o
zh	hw	d

Experimental Procedure

The subjects were presented with a mimeographed sheet containing the directions and speech symbols to which they were required the respond (See Figure 1). All the subjects had been taught the diacritical marks used in the Thorndike-Century Dictionary (Scott, Foresman and Company, 1935). Their knowledge of the symbols were determined in a test which preceded the actual experiment. (The results of this test indicated that, in general, the subjects were familiar with these symbols.) Their reactions to the speech symbols were indicated by placing the letter P (Pleasant), U (Unpleasant), or I (Indifferent) in the appropriate column and percentages were computed for each of the reactions.

Analysis of Results

In analyzing the results we sought first to determine how the group as a whole reacted to the various English speech symbols. Table I shows the percentage choice of Pleasant (P), Unpleasant (U), and Indifferent (I) for each of the symbols. We may note that the reaction P has the highest percentages for all sounds except z, zh, a, and hw, for which U has the higher percentages, and ch, which has a bare plurality choice of 34.78% for I compared with 31.88%, for P and 33.33% for U.

It will be noted that opportunity was presented for three types of response, Pleasant (P), Unpleasant (U), and Indifferent (I), as indications of the affective values of speech symbols. Although Indifferent (I) was included, we believe that only two affective values, Pleasant (P) and Unpleasant (U) really exist. However, we allowed Indifferent (I) to remain in our choice of categories because we recognized that some subjects would prefer not to be compelled to make up their minds in short order. Indifferent (I) probably indicates indecision in the selection of one of the other possible responses.

Accordingly, in the treatment of our data, the percentages for Indifferent were distributed between the percentages for P and U in proportion to the initial percentages for P and U. This was done on the assumption that if the subjects were required by the experiment to come to a decision as to which of two possible

TABLE II

Percentages of Pleasant (P), Unpleasant (U) Responses (After Distributions of Indifferent Responses), Standard Deviations (S.D.*), and Critical Ratios for Each Sound. (N = 69, WHOLE GROUP)

Sound	*I.P.A.*	*%P*	*%U*	*S.D.***	*Critical Ratio*
w	w	70.2	29.8	7.78	5.18
ä	ɑ	84.0	16.0	6.24	10.88
sh	ʃ	52.9	47.1	8.50	0.68
r	ɹ	56.2	43.8	8.47	1.47
ī	aɪ	95.2	4.8	3.63	24.83
z	z	39.2	60.8	8.31	2.60
p	p	82.8	17.2	6.42	10.20
l	l	76.2	23.8	7.25	7.22
ã	ɛə	84.3	15.7	6.19	11.09
th	θ	64.2	35.8	8.16	3.48
ė	ɜ	76.0	24.0	7.26	7.16
ng	ŋ	65.0	35.0	8.12	3.69
e	e	88.5	11.5	5.43	14.16
ou	ɑʊ	63.5	36.5	8.19	3.30
zh	ʒ̄	10.6	89.4	5.23	15.05
ạ	ə	78.8	21.2	6.96	8.28
ụ	ʊ	62.0	38.0	8.26	2.91
b	b	86.7	13.3	5.78	12.67
m	m	94.0	6.0	4.04	21.78
i	ɪ	76.4	23.6	7.22	7.31
â	ɔ	91.1	8.9	4.85	16.94
j	dʒ̄	56.8	43.2	8.43	1.61
y	j	64.6	35.4	8.14	3.59
a	æ	89.7	10.3	5.17	15.32
v	v	72.5	27.5	7.60	5.92
å	a	40.9	59.1	8.37	2.18
TH	ð	62.0	38.0	8.26	2.90
k	k	87.3	12.7	5.69	13.11
ā	eɪ	96.7	3.3	3.03	30.80
hw	ʍ	18.2	81.8	6.57	9.68
oi	ɔɪ	83.1	16.9	6.38	10.35
h	h	58.0	42.0	8.40	1.91
t	t	95.0	5.0	3.70	24.30
ō	oʊ	93.3	6.7	4.25	20.40
ch	tʃ	49.0	51.0	8.51	0.24
n	n	93.9	6.1	4.07	21.58
g	g	55.4	44.6	8.46	1.28
u	ʌ	66.6	33.4	8.02	4.14
ô	ɔ	90.0	10.0	5.10	15.68
s	s	82.3	17.7	6.50	10.09
ö	u	88.5	11.5	5.43	14.17
ĕ	i	95.3	4.7	3.59	25.20
f	f	78.7	21.3	6.96	8.25
o	ɒ	80.0	20.0	6.80	8.83
d	d	79.6	20.4	6.86	8.63

* S.D. = S.D.p = S.D.U. = $\sqrt{\frac{pq}{N}} = \sqrt{\frac{\%\text{ for given sound} \times (100\% - \%P)}{69}}$

** On the basis of the formula, the S.D.s for P and U are necessarily the same.

TABLE III

Percentages of Pleasant (P), Unpleasant (U) Responses (After Distribution of Indifferent Responses), Standard Deviations (S.D.) and Critical Ratios for Each Sound. (N = 34, *Congenitally Deaf Group*)

Sound	*I.P.A.*	*%P*	*%U*	*S.D.*	*Critical Ratio*
w	w	78.6	21.4	7.04	8.12
ä	ɑ	89.3	10.7	5.30	14.80
sh	ʃ	52.2	47.8	8.56	0.51
r	ɹ	56.0	44.0	8.51	1.41
ī	aɪ	93.3	6.7	4.28	20.18
z	z	40.7	59.3	8.43	2.20
p	p	84.4	15.6	6.22	11.04
l	l	77.4	22.6	7.17	7.64
ă	ɛɔ	82.6	17.4	6.50	10.01
th	θ	72.0	28.0	7.70	5.72
ė	ɜ	70.8	29.2	7.80	5.34
ng	ŋ	64.3	35.7	8.22	3.48
e	e	81.5	18.5	6.66	9.46
ou	ɑʊ	74.1	25.9	7.52	6.41
zh	ʒ̄	12.0	88.0	5.58	13.57
ạ	ə	91.3	8.7	4.83	17.10
u̇	ʊ	70.8	29.2	7.80	5.35
b	b	86.7	13.3	5.83	12.55
m	m	93.9	6.1	4.09	21.42
i	ɪ	79.2	20.8	6.96	8.37
â	ɔ	96.3	3.7	3.24	28.60
j	dʒ̄	47.8	52.2	8.56	0.51
y	j	65.4	34.6	8.15	3.78
a	æ	89.7	10.3	5.22	15.19
v	v	73.1	26.9	7.61	6.07
ȧ	a	36.4	63.6	8.25	3.32
TH	ð	78.3	21.7	7.09	7.97
k	k	91.7	8.3	4.73	17.58
ā	eɪ	93.3	6.7	4.28	20.18
hw	ʍ	15.0	85.0	6.12	11.47
oi	ɔɪ	86.7	13.3	5.83	12.56
h	h	64.0	36.0	8.23	3.40
t	t	100.0	0.0	0.00	∞
ō	oʊ	96.3	3.7	3.24	28.60
ch	tʃ	43.5	56.5	8.50	1.08
n	n	96.9	3.1	2.98	31.42
g	g	57.1	42.9	8.49	1.68
u	ʌ	70.8	29.2	7.80	5.35
ȯ	ɔ	89.7	10.3	5.22	15.16
s	s	84.4	15.6	6.22	11.06
ö	u	87.1	12.9	5.74	12.93
ē	i	100.0	0.0	0.00	∞
f	f	76.7	23.3	7.25	7.35
o	ɒ	74.1	25.9	7.52	6.41
d	d	78.6	21.4	7.04	8.11

categories their reactions belonged, the original proportions would have been maintained. Thus, we see that in Table I where three categories are included, the percentages for the sound *w* are 57.97 for P, 24.64 for U, and 17.39 for I. With the percentage for Indifferent distributed proportionally between P and U, the

TABLE IV

Percentages of Pleasant (P), Unpleasant (U) Responses (After Distribution of Indifferent Responses), Standard Deviations (S.D.) and Critical Ratios for Each Sound. (N = 35, Adventitiously Deaf Group)

Sound	*I.P.A.*	*%P*	*%U*	*S.D.*	*Critical Ratio*
w	w	62.1	37.9	8.20	2.96
ä	ɑ	78.6	21.4	6.93	8.25
sh	ʃ	53.6	46.4	8.43	0.86
r	ɹ	56.5	43.5	8.38	1.55
ī	aɪ	97.0	3.0	2.90	22.91
z	z	37.5	62.5	8.18	3.06
p	p	81.3	18.7	6.60	9.45
l	l	75.0	25.0	7.32	6.83
ā	ɛə	85.7	14.3	5.92	12.00
th	θ	57.1	42.9	8.36	1.70
ė	ɜ	80.8	19.2	6.66	9.24
ng	ŋ	65.6	34.4	8.03	3.90
e	e	96.0	4.0	3.31	27.80
ou	ɑʊ	52.0	48.0	8.44	0.47
zh	ʒ̄	9.1	90.9	4.86	16.80
ą	ɔ	69.0	31.0	7.82	4.85
ù	ʊ	53.9	46.1	8.43	0.91
b	b	86.7	13.3	5.75	12.70
m	m	94.1	5.9	3.98	22.20
i	ɪ	74.2	25.8	7.40	6.53
â	ɔ	86.2	13.8	5.83	12.40
j	dʒ̄	64.3	35.7	8.10	3.54
y	j	63.6	36.4	8.13	3.36
a	æ	89.7	10.3	5.15	15.38
v	v	72.0	28.0	7.59	5.80
ȧ	a	45.5	54.6	8.42	1.08
TH	ð	48.2	51.9	8.45	0.44
k	k	83.9	16.1	6.22	10.87
ā	eɪ	100.0	00.0	0.00	∞
hw	ʍ	20.8	79.2	6.86	8.50
oi	ɔɪ	79.3	20.7	6.85	8.56
h	h	52.0	48.0	8.44	0.47
t	t	90.3	9.7	5.00	16.13
ō	oʊ	90.9	9.1	4.86	16.80
ch	tʃ	54.5	45.5	8.42	1.08
n	n	91.2	8.8	4.78	17.20
g	g	53.9	46.1	8.43	0.91
u	ʌ	62.5	37.5	8.18	3.06
ô	ɔ	90.3	9.7	5.00	16.13
s	s	80.0	20.0	4.14	14.50
ö	u	90.0	10.0	5.07	15.75
ĕ	i	91.2	8.8	4.78	17.20
f	f	80.7	19.3	6.68	9.18
o	ɒ	85.7	14.3	5.92	12.05
d	d	80.8	19.2	6.66	9.24

new percentages for the sound *w* become 70.2 for P and 29.8 for U.

$$\left(\begin{array}{l} \%\,P = \dfrac{P}{P+U} \times 100 \\ \%\,U = \dfrac{U}{P+U} \times 100 \end{array}\right)$$

We consider this a sound procedure and have analyzed all the experimental results on this basis.

After computing the new percentages, the standard deviation of each percentage was determined. Our next step was

to decide which of the sounds were significantly Pleasant or Unpleasant. According to statistical theory, a difference is considered significant if the found difference is three or more times greater than the standard error of the difference.

$$\left(\frac{\text{Difference}}{\sigma\ \text{difference}} = \text{Critical-Ratio}\right)$$

In other words, wherever the Critical Ratio for a pair of percentages involved was 3 or more, the difference between the percentages is statistically significant.

With this line of procedure in mind, we are ready to analyze the results of the experiment. First we shall consider the results of all the 69 subjects and then of the subgroups A and B.

Table II presents the percentage choice of the group as a whole for (P) and (U) for all symbols together with their standard deviations and the Critical Ratios for each pair of percentages. An examination of the table will reveal that the symbols w, ä, ī, p, l, ā, th, ė, ng, e, ou, ạ, ů, b, m, i, â, y, a, v, k, ā, oi, t, ō, n, u, ô, s, ö, ē, f, o, and d, sh, r, j, ŦH, and h were responded to as Pleasant. Of these, the symbols, sh, r, j, ŦH, h, and g did not have high enough percentage choices to make them significantly Pleasant. Only a few symbols—z, zh, å, hw, and ch—were considered Unpleasant. Of these, the percentages for z, å, and ch were not high enough to make them significantly Unpleasant.

How do the congenitally and adventitiously deaf compare in their reactions to speech symbols? Table III, presents the percentages for the 34 congenitally deaf girls (Group A). All but the symbols z, zh, j, å, hw, and ch are in the Pleasant response category. In regard to the symbols t and ē there is unanimity of choice. Of the Pleasant symbols, the percentages for sh, r, and g are not high enough to be considered significant. Of the Unpleasant symbols, the percentages for z, j, and ch are too small to be considered significant.

Table IV presents the percentages for the 35 adventitiously deaf girls (Group B). Once again Pleasant responses far outnumber the Unpleasant. The symbols z, zh, å, ŦH and hw are responded to as Unpleasant. Of these, the percentages for å, and ŦH are too small to be considered significant. All the remaining symbols are in the Pleasant category, with unanimity of choice for the symbol ā. The percentages for w, sh, r, th, ou, ů, h, ch, and g are too small to be considered statistically significant.

Summary and Conclusions

The two groups are in substantial agreement in their affective reactions to the speech symbols.

The congenital-deaf group (Group A) considers w, ä, ī, p, l, ā, th, ė, ng, e, ou, ạ, ů, b, m, i, â, y, a, v, ŦH, k, ā, oi, h, t, ō, n, u, ô, s, ö, ē, f, o, and d to be Pleasant, and, zh, å, and hw to be Unpleasant. The (P) percentages for sh, r, and g and the (U) percentages for z, j, and ch are not high enough to make the reactions to these symbols significantly Pleasant and Unpleasant, respectively.

The adventitious-deaf group (Group B) considers ä, ī, p, l, ā, ė, ng, e, ạ, b, m, i, â, j, y, a, v, k, ā, oi, t, ō, n, u, ô, s, ö, ē, f, o, and d to be Pleasant, and, z, zh, and hw to be Unpleasant. The (P) percentages for w, sh, r, th, ou, ů, h, ch, and g, and the (U) percentages for å, and ŦH are not large enough to make the reactions to these symbols significantly Pleasant and Unpleasant, respectively.

Thus we find, on the basis of our results, that

1. Age of onset of hearing loss makes little difference in regard to the affective reactions of deaf children since the two groups are in substantial agreement in their affective reactions to speech symbols.

2. If the speech symbols called forth the images of the production of the "sounds" for which they stand, we may argue that auditory memories which date back to a time when the individual could hear "normally" (without the use of hearing aids) do not generally influence and differentiate the reactions be-

tween the adventitiously and congenitally deaf to speech sounds.

3. Pleasant responses far outnumber Unpleasant responses.

4. Both groups react to the symbols w, ä, ĭ, p, l, ā, ė, ng, e, th, ou, ą, b, m, i, â, y, a, v, k, ă, oi, t, ō, n, u, ô, s, ö, ē, f, o, and d as Pleasant symbols, and to zh, and hw as Unpleasant. It may well be, however, that the subjects in both groups consider zh and hw to be Unpleasant because of inexperience with, or, inability to produce the sounds.[2] The age levels of pronunciation, there is no apprethe findings of Poole[3] place zh and hw at the 7½ year level, and it has been shown that "deaf" children tend to be retarded linguistically, at least, three years.[4] Moreover, at the outset of our study, the subjects were tested on their knowledge of the printed symbols. Most of the symbols were known. However, 18% of the subjects, the highest percentage, failed to recognize zh, and 8%, the next highest, failed on hw. These might be considered as explanations for the Unpleasant reactions to zh and hw for these groups.

General Conclusions

How are the results of the present study applicable to our general problem of the affective value of speech sounds? The writers recognize that they are on thin ice and must move with both delicacy and caution. Our deaf groups reacted to almost all speech sounds as Pleasant. This, at first thought, may be taken to mean that without hearing, sounds which might otherwise be Unpleasant become Pleasant. But the adventitiously deaf group were in substantial agreement with the congenitally deaf. Another factor, besides hearing, might then be at play. It is possible that this other factor is indoctrination, for we have been told that certain sounds, notably p and t are Unpleasant, that poets are aware of this, and make use of these sounds to create desired effects in their writing. Still another possibility presents itself. Sounds are Unpleasant if they cannot be produced with ease. We find that the sounds considered Unpleasant by the deaf children are those latest to be produced efficiently by hearing children.

Bearing in mind the need for caution, we present the following conclusions for the earlier and present study:

First, the preponderant affective reaction of "normal hearing" and "deaf" persons to isolated speech symbols is Pleasant.

Second, the symbols, z, dʒ, ð, and g, and ʒ, and ʍ, elicited Unpleasant reactions from the "normal hearing" and "deaf" groups, respectively.

Third, and finally, our results do not substantiate the point of view of some students of the art of interpretation that poets and writers are aware of the "inherent" unpleasant values sounds such as p and t may have.

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[2] These sounds are not found either on the Pre-Primer or on the Dolch lists. Stone, Clarence R.—"The Vocabularies of Twenty Pre-Primers," *The Elementary School Journal*, XLI (6, Feb., 1941), 423-429.
Dolch, E. W., "A Basic Sight Vocabulary," *The Elementary School Journal*, XXXVI (Feb., 1936), 456-460.

[3] Poole, I., "Genetic Development of Articulation of Consonant Sounds in Speech," *Elementary English Review*, II (1934), 159-161.

[4] Pintner, R., Eisenson, J., and Stanton, M., *The Psychology of the Physically Handicapped* (1941), pp. 140-141.

IN REPLY TO MISS ANDERSON ON GENERAL SEMANTICS

A. B. POMERANTZ
Lieutenant, United States Army

I HAD the pleasure of knowing Jeanette Anderson as a comember of a seminar given by Robert West some time ago. I was then impressed by her meticulous devotion to scientific detail as she pursued a very perplexing project. However, when I read Miss Anderson's critique of General Semantics in the April issue of the QUARTERLY JOURNAL, it struck me that she must have forsaken science, which is a way of looking at the world, for rhetoric, which is a way of talking about it. I am not a devotee of General Semantics, nor have I read *Science and Sanity*, but I ought nevertheless to point out a few things in Miss Anderson's article which, for all their being so charmingly presented, lead straight to what I would call scientific reaction.

We are informed that General Semantics is to be rejected, because, not squaring with the facts, it cannot be significant in speech education. What facts doesn't it square with? It doesn't square with the fact that speech is configurational. Does Miss Anderson mean that since speech, as an aspect of human behavior, is configurational (assuming that we appreciate the full force of this characterization) it cannot be analyzed? If this is true then most of the contents of the QUARTERLY JOURNAL for the last twenty years ought to be forgotten. The question is, what kind of analysis? Structural or functional?

Zipf, we are told, does not attempt to anatomize (making this equivalent to "analyze"!) the "x-factor" and "residual diathesis" of Twitmyer and Nathanson, and West. What if he doesn't? Does Korzybski? And besides, why are these two concepts dragged into the argument without so much as a perfunctory introduction? As I remember it, the investigators named developed these concepts in order to explain, *ex hypothese*, certain clinical phenomena. Twitmyer and Nathanson used their idea to explain a predisposition to neurosis; West used his to explain a predisposition to functional speech anomalies not otherwise explainable. Thus, they have a rather delimited meaning, and in Miss Anderson's argument they loom up very broadly, and pointlessly. It may also be pointed out that West's researches, and those of his students as well, with respect to stuttering, are very conscious and deliberate attempts to "anatomize" the residual diathesis.

Then we go on to find that "speech is personality." I confess to being fascinated by this statement. It's so handy as a little verbal toy. Reverse the statement and it makes sense. Drop out the "is" and you can get "speech personality" and "personality speech." Soberly speaking, to what extent will Miss Anderson dare to carry this identification? Are the two terms mutually interchangeable? Could you use one in place of another in a proposition? Could you state De Laguna's central thesis thus: Personality has the primary function of mediating social cooperation? Or do we have here a non-reversible relationship? But previously we were told that "speech education and human relationships and adjustments combine to form reversible equations."

Zipf being praised for not anatomizing the "x-factor", Miss Anderson admits the possibility of analyzing and measuring certain constituents of personality. But speech equals personality which equals

"x-factor." How can we analyze that which is equal to the unanalyzable? To say the least, Miss Anderson contradicts herself.

Meanings, we hear, cannot be the same for all men any more than personality can. But the meaning of the statement, "The angles of an equilateral triangle are equal," has been pretty well standardized—in fact, so much so that we can build quite substantial bridges with it in times of peace, and accurately direct our artillery fire with it in time of war. Well, let's say that this is a special case. I shall admit that perhaps different artillerymen have different peculiar and personal meanings for the formula for an equilateral triangle, or it for them. But we wouldn't have turned Rommel back at the Kasserine Pass, nor pounded his men out of the djebels of northern Tunisia, had our artillerymen been concerned about the intimate relationships between the formula and their "constitutional diathesis."

But I was going to talk about scientific reaction, and not the illogicality of Miss Anderson's critique. By far, the most outstanding expression of scientific reaction lies in the statement that General Semantics does not square with established facts. (We shall overlook here the way Miss Anderson contradicts herself again, when she approves Huxley's notions regarding the enduring of incertitude, but at the same time accepts the classical theory of the function of Broca's area with unblushing certitude.) Dispensing with considerations as to the sense in which facts may be said to be "established," and the nature of facts, we cannot but see in this argument the imperishable offspring of the arguments used against Copernicus, Galileo, Harvey, Newton, Jenner, Pasteur, and Einstein. There are too many questions involved in a response to this argument to take up in this brief discussion. But this much can be said. First, General Semantics is a hypothesis, a guess about certain observed phenomena of human behavior. It must be verified by experience, and then it will become a theory, or a statement of certain uniformities among these phenomena. Paradoxically enough, the theory converts the observed data into facts. What Miss Anderson means to say is that there is no harmony perceptible between General Semantics and other theories. And that argument wouldn't cut much ice either, because scientific validity is not determined by agreement with other theories about the same phenomena. The question is, of two theories about one set of data, which makes possible accurate prediction and control?

The second article of faith of scientific reaction lies in the statement that even if "General Semantics did fit with the truth we know, it is unacceptable in spirit and incapable of application." The ugly conclusion is that in the field of speech the first criterion of respectability of ideas is spiritual acceptability, then perhaps applicability, and finally scientific validity. But we are led further. General Semantics is totalitarian in spirit. And here we find the kernel of Miss Anderson's reaction. I seem to remember the howl of anger that went up when the Russians and the Germans determined scientific validity by the criterion of political correctness. Who had the totalitarian spirit, then? Don't we all remember the Tennessee Monkey Trial, when the theory of evolution was attacked as un-American and antireligious?

The truth of a scientific statement, and its spirit as well, is sociologically sterile. Only two considerations bring such a statement into the forum of daily concern: the *functioning* (not verbally professed) values and ideals of the society which will use the newfound knowledge; and, if it is a hypothesis in the social sciences, whether it is socially malevolent, because of political conditioning. I would call any attempt to prove that

the German people are innately militaristic just as socially malevolent as I would any attempt to prove that the American people are innately democratic. Both of these hypotheses would be based on the temper of the immediate historical situation and not on the curiosity characteristic of science.

I cannot emphasize too strongly the danger in Miss Anderson's position. Scientific freedom hardly looms as large in the scale of urgent goals as do the Four Freedoms, but I for one would have no stomach to return from the wars to a society in which I find that I must have my experimental projects passed upon first by a Commissariat of Spiritual Acceptability.

Wherein is General Semantics totalitarian? Because it attacks absolutes and false knowledge, and because in so doing it will deny the reality of democracy, truth, freedom, and justice, and so cast out the very things we are presumed to be fighting for. Yet the Nazis claim to be fighting for the Greater Freedom. They felt free when they accepted chains. What is the absolute of freedom, then? It is a generalization of observable behavior in opposition to what are *felt* to be restraints of various kinds. What we are fighting for is freedom from certain restraints that we feel. And any discipline which enables us to discriminate between verbal maunderings over vague, viscera-satisfying terms, and the active necessity of formulating and executing a specific program to realize the goals, is a highly valuable tool. Any value or ideal is real only insofar as human beings actively strive to express it in daily living. When it remains a term, no matter how frequently and fervently it may be uttered, it is still only a figure of speech. Are we fighting for slogans and catchwords or for the opportunity to create certain actual conditions?

And yet one of these rallying-point terms is more than a figure of speech. It is means of knowing the world, too. When Aristotle said that "words are the signs of ideas which, in turn, are the signs of things," he was saying only the first word on the problem. A little thought on the matter will lead one to the observation that more often ideas are the signs of words and not of things. Things are not thought of divested of qualities; they bear labels. Call the Beveridge plan Social Insurance and you get one kind of thought about it—call it State Paternalism and you get another kind of thought. A traveller once told me that in Java to steal means to appropriate for one's own use. Thus a man who has stolen a watch and chain, kept the watch but sold the chain, can "truthfully" deny that he stole the chain, because it is only the watch that he is using. Do not these instances indicate how ideas are affected by words? Always between the thing and the idea of it stands a verbal screen of glass through which the thing is understood. If that screen is distorted, made astigmatic by our prejudice-weighted language, we never understand the thing accurately. Our ideas of it are distorted. The value of General Semantics lies in that it suggests how we may substitute a polished plate glass screen for the discolored, blotchy, distorted one. Korzybski is trying to teach us how to look at the thing, and not at what we feel about it. And this, we are warned, is totalitarian in spirit!

A brief word concerning poetry. Poetry is the prime example of intensional language being organized into a unity of purpose. If I may carry on my figure, poetry responsibly, deliberately, and carefully distorts the glass screen in a determined direction, because the view given us then is a pleasing one in certain important ways. If General Semantics tries to cast out all poetry, that is an unfortunate overemphasis. But if General Semantics can be one of the constituent parts of a barrier to prevent *irresponsible*

poetry from creeping into discussions of nonpoetic and urgent questions of bread, refugees, postwar plans, strikes, inflation, and where the United Nations will strike next, it has a high social value.

I am in perfect accord with Miss Anderson's figure of the drunk and his latch-key as it bears on our field. Let *us* be sober and fetch a flashlight to find the key. Let us not refuse to use the flashlight if it is labelled General Semantics.

HOW MUCH *IS* ONE?

JEANETTE ANDERSON
Purdue University

TO MESSRS. KNOTT AND POMERANTZ:

I AM tempted to say, "Please, gentlemen, one at a time," but I recognize that circumstances compel me to answer in the same article and under editorial limitations the criticism of two men, who, although not altogether agreeing why my "Critique of General Semantics . . ." is bad, have launched separate offensives at it.

At the outset I should explain that Professor Knott was kind enough to furnish me in advance with a carbon copy of his criticism,[1] a courtesy which has permitted my early reply, but that Lieutenant Pomerantz's article, being written in North Africa, arrived too late for me to have more than the briefest look at it. Consequently, I must consider its contents only briefly and give main consideration to the arguments advanced by Professor Knott.

I

The lieutenant, I fear, wrote in too great haste. In the first place, anyone who takes up the burden of defending General Semantics without having read its Koran, *Science and Sanity*, is hardly in a position to know what he espouses, as will be seen in particular instances in a few moments. Furthermore, in his first paragraph he falls into an error that the Al Pomerantz I knew in graduate seminar would hardly have committed had he taken time for mature reflection, and this error permeates much of the criticism that follows:

> . . . *she must have forsaken science, which is a way of looking at the world, for rhetoric, which is a way of talking about it.*

Two errors, lieutenant. On second thought you ought to know that science is not "a way of looking at the world," but rather a broad symbol for *many different* ways of looking at *specific segments* of the world. Nor is rhetoric "a way of talking about it,"—not in the derogatory sense that you so define it. Rhetoric more accurately can be defined as a method that "shows how to convey . . . results of observation, discovery, or classification."[2] You know, too, that science and rhetoric are not antithetical and that there is not "either-or" choice between them. You ought not to have forgotten that, Al. To say that I have forsaken one for the other is no answer to my Critique. It is name-calling—and name-calling is hardly a "scientific" way of "looking at the world."

Now for brief answers to other salient objections:

1. We are informed that General Semantics is to be rejected, because, not squaring

[1] "An Open Letter to Jeanette Anderson . . . ," QUARTERLY JOURNAL OF SPEECH, XXIX (October, 1943), pp. 343-347.

[2] A. S. Hill, *The Principles of Rhetoric* (New York, 1878), p. v.

with the facts, it cannot be significant in speech education. What facts doesn't it square with? It doesn't square with the fact that speech is configurational.

Isn't this another example of haste? Neither your statement nor answer covers my basic criticism. What I really said was that: (1) The assumption made by the general semanticists that human relations and adjustments can be observed, measured, and predicted by means of *a* if not *the* scientific method is based upon faulty premises; and (2) there is in General Semantics an inherent confusion of ideas that is disturbing enough to compel even the general semanticists (including Korzybski) to look for further explanation of neuro-semantic behavior. The "configuration" argument that you discuss with such enthusiasm is only a segment of the first of these contentions. Why didn't you come to the main points of the Critique?

2. Zipf, we are told, does not attempt to anatomize . . . the "x-factor" and "residual diathesis" of Twitmyer and Nathanson, and West. What if he doesn't? Does Korzybski?

Careful, lieutenant! You are implying a knowledge of Korzybski after admitting that you have never read *Science and Sanity*. Read it, and you will find that his basic assumption that human relationships and adjustments can be observed, measured, and predicted by means of *a* if not *the* scientific method, *compels him to assume this position*. The contention in my Critique was that he had not been able to do so and could not do so. Again, lieutenant, you miss or avoid my main argument; I said at no time that he *should* not; I said that he *could* not.

3. Then we go on to find that "speech is personality." I confess to being fascinated by this statement. It's so handy as a little verbal toy. Reverse the statement and it makes sense. Drop out the "is" and you get "speech personality" and "personality speech." . . . Are the two terms mutually interchangeable? Could you use one in place of another in a proposition?

Once more we have a hasty and superficially clever answer that misses the main point of my Critique. The words "speech is personality" were not a "statement," but were only *one part* of a statement. Moreover, they are not my words; if the lieutenant remembers, I used them when I quoted from a man who is accepted as a disciple of Korzybski as Lieutenant Pomerantz confesses he is not. Lieutenant, you separated those words from the full statement and context and attempted to make the part become the whole. Is this a "scientific" way of "looking at the world"?

Furthermore, the "verbal toy" comes not from my statement, but from your method of criticism. Let's play with your method a little more. "Pomerantz is a lieutenant." Drop out the "is" and you get "Pomerantz a lieutenant" and "lieutenant a Pomerantz." Apply your own test questions. "Are the two terms mutually interchangeable? Could you use one in place of another in a proposition?" In plain English, your method of criticism would lead us to the question: Are all lieutenants Pomerantzes? It is a clever method for ridicule, but not a sound method of criticism.

4. General Semantics is a hypothesis, a guess about certain observed phenomena of human behavior. It must be verified by experiment, and then it will become a theory. . . .

Only a man who has never read *Science and Sanity*, or the passionate testimonials of Korzybski's disciples, or heard their fervent talk, or gazed into their limpid eyes when they speak in hushed voices of *"the Count"* could make a statement of this sort. Sir, tell Korzybski, M. Kendig, or Elwood Murray that General Semantics is *only a hypothesis!* To them it is the True Faith, the Only Faith,

and they are its appointed apostles. Now, I have no objection to any hypothesis being tested by experiment, but show me, please, where any respectable group of general semanticists is withholding judgment on this "hypothesis" until it shall be tested by experiment! On the contrary, they have embraced it as the True Faith and have gone forth as missionaries unto the Gentiles. Their "experiments" are not attempts to test General Semantics as a hypothesis or guess, but are instruments (consciously or unconsciously) of making themselves believe what they want to believe and of reinforcing what they already believe before any experimentation. Korzybski at the outset warns readers of *Science and Sanity* that they must read the book through several times with receptive minds; not with open minds, mind you, or with scientific detachment, but with a predisposition, a pre-bias toward the material!

The same device is used by Aimee Semple McPherson. Only she doesn't call it "science," lieutenant.

My answers to Lieutenant Pomerantz, I want to remind readers, have necessarily been hasty. In the main, I have not gone back to a discussion of General Semantics, as I should like to have done, but have limited myself to an examination of his methods of criticism, which, it seems to me, are hasty and enthusiastic but neither penetrating nor scientific. Readers who desire to do so can compare in detail my Critique[3] and his Reply and draw their own conclusions.

II

Professor Knott, in your Letter of October 1943[4] you refer in the prologue to my "emotionally charged discussion." You may be astonished to know that that pleases me. In that article designed to persuade there should be some emotional component; it marks me as a human being. It helps to prove my thesis that human behavior cannot be reduced to a common denominator. In using that label, or name-calling device, professor, you prove that you have an emotional component, too; on the purely scientific grounds that the general semanticists advocate and that you defend, you could not enjoy such individual freedom. You would have to define "emotional," "charged," and "discussion" in terms of "Anderson-sub 49," wouldn't you?

Again, you charge that I have been underexposed to General Semantics while you have had a long exposure to this school of thought. Two chances for error, Mr. Knott. First, if you are scientific, you will not *assume* that I know little of General Semantics; you will try objectively to gather evidence concerning the point. Moreover, may it not be true in General Semantics, as well as in photography, that both oxerexposure and underexposure (providing you present the proper evidence, professor!) produce an impaired image?

You, with Lieutenant Pomerantz, attempt to reduce my argument to an "either-or" case: Either I have misunderstood the tenets of General Semantics, you say, or I have gone out of my way to start a discussion that may prove endless. I have two fundamental quarrels with that attempted reduction. In the first place, because I have understood some of those principles differently from you does not mean, *ipso facto*, that I have *mis*understood. As long as there are people, there will be individual differences. Your hair may be fair or dark or you may have none at all; I do not know. Mine is red, but I do not say that that makes me an attractive person and you an unattractive one. Your cen-

[3] Jeanette Anderson, "A Critique of General Semantics . . . ," QUARTERLY JOURNAL OF SPEECH, XXIX (April, 1943, pp. 187-195.

[4] John R. Knott, "An Open Letter to Jeanette Anderson . . . ," QUARTERLY JOURNAL OF SPEECH, XXIX (October, 1943), pp. 343-347.

tral nervous system works in one way, depending upon the combined genetic and environmental patterns producing it; mine, produced by a different combination of genes and environmental stimuli, works in a different way. This does not make the working of yours "right" and mine "wrong"; neither can you say that you understand and I misunderstand.

By your very phrasing of your objections to my argument, Mr. Knott, you reveal that you fail to take into account the doctrine of individual differences, the basic truth that people are generally similar and specifically dissimilar. Yet, you emphasize these differences, consciously or unconsciously, when you direct your argument in part against *me* and not against my reasoning! That you are guilty of this is evident from your protest against what you choose to label "emotionalism" and from your evaluation of my objection to General Semantics as a belief "that General Semantics cannot be applied to the problems that interest *you*."[5]

I stated quite clearly that I object to the advocacy of General Semantics as a way of life because it cannot be applied to human beings and their behavior. I admit quite willingly that people and their behavior are "problems that interest" *me*. They interest me as a speech teacher and as a woman. I was speaking to teachers of speech, speech therapists, and speech psychologists and assumed they would be interested in people and what people do. I still think I assumed correctly for them and for you, too. You are a teacher of psychology, aren't you, Mr. Knott? Are you interested in people? In their behavior? As a teacher and as a psychologist, it behooves you to have or to simulate that interest. So, you see, I am interested in the same problems you are. Better take time to assemble the facts, professor! In the most "purely" scientific investigations carried on by you and your colleagues how much could you do without people or the activities of their nervous systems? Your graphs and your charts are only the products of the people they represent.

To you, my argument may not have been clear or may have conveyed different meaning because of your frame of reference. I shall not charge that you are unfamiliar with my reasoning or that you misunderstand it or go out of your way to start an argument. You understand differently and in so doing provide further illustration for my fundamental argument that people do not act in accordance with mathematical formulae or chemical operations; every reaction is different. Even when a given experiment is repeated with the same human subject, the results may vary from those obtained previously, depending upon the inconstant physiological and psychological states of the human organism. But, then, you know that better than I.

You imply that my discussion of "false knowledge" is unintelligent. I could retaliate in kind if I were not concerned with a more basic matter. Your approach to the problem is not unintelligent, Mr. Knott, simply because it differs from mine. You are concerned with terminology, with the periphery; I am concerned with the problem symbolized by the terminology, with the core. You and I differ from one another in our thinking on this matter as fundamentally as do those speech clinicians who attempt to alleviate stuttering by treatment of symptomatology from those other speech therapists who insist that treatment of symptoms availeth little if the underlying cause provoking them is not found and recognized. I am saying that neither approach should be called unintelligent; neither should either be made without

[5] *Ibid.*, p. 345.

full cognizance of the other. They are different and may be concomitant means of arriving at an end. As long as there are people who enjoy a modicum of freedom of speech and enterprise, we shall have these different means developing; only through this process of trial and elimination is progress realized. When we achieve the accuracy (or standardization) of language you seem to approve, we shall be on the road to intellectual bankruptcy. Life may be less complex, but it may not be worth the living for the curious, for the thirster after knowledge. In Germany today there is accuracy of language; "victory" does not mean all things to men as it does in these United States; it means the supremacy of the Fatherland, and nothing else.

Now, do not "misunderstand" or misquote me. I agree that symbols should be related to things and events, to reality. My contention is that they are *not* always so related and that they will not always relate to the *same* things and events so long as they are the product of human ingenuity. I agree with you that "it is not always intelligent for the individual to react in the presence of one thing as if he were in the presence of another." That is not the point. It may not be intelligent; it is human.

You illustrate this statement when you decry my use of "extentionalization" because you say it "is merely a term, a symbol." Then you go on to advance the idea that there are different kinds of extentionalizations depending upon the status of the referent and that these referents differ in their degrees of verifiability. In so many words, Professor Knott, you restate my basic argument and even use the term you criticize me for using. You react in the presence of one term as if you were in the presence of another.

When you remark that Hughlings Jackson, Ramon y Cajal, and Galileo presented new material that was scoffed at, you are quite right. However, in no instance did any one of them indicate ignorance of or lack of regard for what you call "current data." Korzybski pays no attention to a good deal of experimental evidence in the fields of neurology and of neuro-psychiatry. Again, you attempt to immerse the basic issue in further terminology because you and I seem to get different meanings from "do not follow standard works on the subject." Very well. Phrase it your way: "have not the slightest regard for current data." I understand you. You are saying the same thing. Once more you have permitted terminology to keep you from the idea; once more you support my argument that human beings and their behavior cannot be standardized. You write that the General Semanticists do not claim you. They should.

Mr. Knott, when you accuse me of putting words into Korzybski's mouth, you err. Any interpretation I have made of his philosophy is my own, substantiated by wide reading among those writers who are of the Faith, those who are not, and those who are honestly inquiring. If you have found different meanings than I in *Science and Sanity*, good. At least you have read the Koran. But I have a right to make my own interpretations and those interpretations are not "wrong" because they happen not to agree with yours. As for giving Korzybski words—after reading (and twice rereading) his publications, I think that suggestion presumptuous. To that man, words are expendable.

Had you chosen to argue this proposition on the merits of the case for General Semantics, Professor Knott, rather than by reference to "emotionally-charged discussion," "problems that interest *you*," "whirlwind attack," and "rabblerousers," I could have respected your stand. In a way, I do anyway. You resort to "labels" to make your point, not because you intend to sidestep the

issue or to argue *ad hominem* but because you are a human being and can do nothing else even after your "long exposure" to General Semantics.

You are not unintelligent or unfair. Quite the contrary. You are, even as I, the product of a combination of emotion and logic that makes an individual.

You have bandied your terms, but you have not once touched my fundamental premises: That human relations and adjustments cannot be observed, measured or predicted by means of *a* if not *the* scientific method; that there is within General Semantics an inherent confusion of ideas.

III

Gentlemen, your attack was both scattered and heavy. Although you do not agree in your specific charges, you do attack in the same way. You attack words and not ideas; you do not seem to realize that General Semantics is more than a theory; you both concern yourselves with what "should" be rather than with what "is." You jump to the verb before you understand the nouns. Within a discussion of the nouns, there may be some "isness"; assemble those data, gentlemen, and I shall be happy to discuss them with you.

In the meantime, thank you both for helping me establish that, "Two times two is the same for everybody, but one never is. . . ."[6]

[6] William Sarovan, *Across the Board on Tomorrow Morning* cf. *The Beautiful People and Two Other Plays* (1941), p. 214.

ONE WHAT?[1]

JOHN R. KNOTT
State University of Iowa

MY DEAR MISS ANDERSON:

CAREFUL perusal of your reply to my letter to you,[2] and of your original paper,[3] leads me to think of James Thurber's interesting little Fable about the two sheep who set out to scout the wolves. They arrived and observed on a fete day and, observing that the wolves frisked about like sheep, they, by means of a quickly written book and a syndicated feature, informed their fellows that wolves were just like sheep; believing this, the sheep drew in their frontier guards, whereupon the wolves slaughtered the sheep. The Moral of the Fable is this: "Don't get it right, just get it written."[4]

When I find you talking about an "unmeasurable *x*-factor" (the speed of conduction of the nerve impulse was unmeasur*able* to J. Müller; to Helmholtz it was unmeasur*ed*—so he measured it); or saying, that, while it is unintelligent to react in the presence of one thing as if in the presence of another, "it is human" (human, perhaps, like Pavlov's dogs, who copiously drooled at the tick of a nice, thick juicy metronome); or saying that standardization of language (symbols) leads to "intellectual bankruptcy" (unless we can agree that the field of mathematics is intellectually bankrupt—with Einstein as receiver, perhaps); or when you say that behavior does not occur in accordance with mathematical formulae or chemical equations (isn't behavior, the dependent

[1] A reply to the preceding article, "How Much *Is* One?" by Jeanette Anderson.

[2] John R. Knott, "An Open Letter to Jeanette Anderson, author of 'A Critique of General Semantics . . . ,'" QUARTERLY JOURNAL OF SPEECH, XXIX (October, 1943), pp. 343-347.

[3] Jeanette Anderson, "A Critique of General Semantics: 'Two Times Two Is the Same for Everybody, But One Never Is . . . .'" QUARTERLY JOURNAL OF SPEECH, XXIX (April, 1943), pp. 187-195.

[4] James Thurber, "Fables for Our Time" (1943), p. 39.

variable, a function of manipulable, independent variables?)—when I find you writing things like these, I can only believe that you are hasty—or that you are engaged in a kidding match.

But for the sake of those who came in late we might go back over a few details. Since two times two is the same for everybody, we can start out—this time—on common ground by noting that in your first communication you stated that you had two quarrels with General Semantics; in your second communication you claimed to have two quarrels with it. Since the first pair is different from the second, *that* apparently is two times two.

When I read objection Number Three (No. 1 in the New Series), which states that: "human relationships cannot be observed, measured or predicted by means of *a* if not *the* scientific method" (as the General Semanticists, *among others,* claim) I can only point to the vast accumulation of psychological journals in any university library. Somehow, when you make this allegation, and make it in so pontifical a manner, I feel like the old codger who was asked by his spiritual guardian whether or not he believed in baptism. He replied, "Believe in it? Sir, I've seen it done!" So much work of a scientific nature has been done on human relationships and adjustments that I can, to be conscientious, assume only one thing: you *are* kidding. (Or else psychology and psychiatry have suddenly become, by your decree, two very dead ducks.)

Concerning your fourth quarrel (No. 2 in the New Series), your contention that General Semantics involves an inherent confusion of ideas, we might let Korzybski himself offer a remark: "Anyone who tries to translate the new language into the old" (i.e., the non-Aristotelean into the Aristotelean) "while 'thinking' in the older terms is confronted with an inherent neurological difficulty[5] and involves *himself*[6] in a hopeless confusion of his own doing."[7]

It is just possible that both of us—and Lieutenant Pomerantz, too—might profit by wooling that statement about a bit. No doubt about it, I have done considerable interlinear translating, because I don't agree with some parts of the new, allegedly non-Aristotelean, language. (But I do not feel that, because *I* disagree with *some parts,* General Semantics is, *of necessity, ALL* wrong.) When you and I address each other on General Semantics I know that we are talking about our particular translations and not entirely about the original.[8] I cannot always be certain that you, too, are constantly aware of this.

This uncertainty is broadened when I encounter your repeated objection to "standardization" of word meanings and of human reactions, which you so forcefully claim that the General Semanticists advocate. As I translate Korzybski (and the translation has been checked by others) he advocates no such "standardization." In fact, his basic principles of multiordinality and conditionality, in which he underscores the tremendous variability in meanings and in behaviors, are diametrically opposed to such "standardization." *Differences,* as I translate, *not similarities,* are to be used as the basis for successful orientation.

Thus, I am left with the impression that the confusion to which you object lies, at least in part, within your own translation. Or, to put it another way, maybe two times two isn't either.

[5] This would be analogous to the difficulties of coordinated reflex action in the absence of what Sir Charles Sherrington called Reciprocal Innervation. You can't flex the forearm and extend it at the same time.
[6] The italics are mine.
[7] Alfred Korzybski, *Science and Sanity* (Lancaster, Pa., 1941), p. 33.
[8] You'll pardon me for asking twice, but where, in the original, *does* the statement occur: "If science can't put it under the microscope, away with it?"

THE "VOICE QUALITIES" IN THE HISTORY OF ELOCUTION

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A RECENT article in the QUARTERLY JOURNAL[1] presented something of a brief history of the theory of the "voice qualities," as that theory has been advanced by early writers on elocution, as well as by the authors of more recent texts having to do with voice improvement. The present article is intended to fill in one or two gaps in that history.

It is true that the first attempt to classify[2] and to give specific nomenclature to the "qualities" was made by James Rush, who, in the original edition of his *Philosophy*, said,

> The thirty-five elements of speech may be heard under four different sorts of voice: the Whispering, the Natural, the Falsette, and that improved condition of the voice, which in the language of vocal science is called Pure Tone.[3]

For the Pure Tone he coined the term "Orotund," as referring to

> that natural or improved manner of uttering the elements, which exhibits them with a fulness, smoothness and a ringing or musical character of sound, rarely heard in ordinary speech; and never found in its possible excellence except through high cultivation.[4]

In a later passage he says, again, "The Qualities of voice employed as the means of expression, are those of the Whispering, the Natural, the Falsette and the Orotund voices. . . ."[5] This list of four constitutes Rush's basic analysis of the "qualities," an analysis from which, in the forty years which elapsed between the publication of the first edition in 1827 and that of the sixth in 1867, he never departed.

What, then, of the "Guttural," which is often ascribed to Rush as one of the "qualities," and which was, presumably, developed sometime after the publication of the first edition?

Even in 1827 Rush mentions the "harsh guttural sound . . . which is employed in the expression of energetic scorn and contempt. . . ." It is produced, he says, by so compressing the "tubular diverging state of the upper part of the pharynx . . . above the glottis, as to produce a rough vibrating voice, by the gushing of air between the most approximated sides of the passage."[6] Later in the same edition he speaks of the "Guttural Emphasis," describing it as "a snarling element," belonging "to all those states of mind which are classed under ill-humor; including dissatisfaction, peevishness and discontent. But it likewise appears in the strained ferocity of rage and revenge, and is the common sign of shaming rebuke. It also has an import of sneer, contempt and scorn."[7] Rush also amplifies somewhat his analysis by describing it as a type of voice which is caused when the

> retraction of the root of the tongue, together with a closure of the pharynx, produces what seems to be a contact of the sides of the vocal canal above the glottis, and thus gives rise to a harsh vibration, from the gush of air through the straitened passage.[8]

This description is carried through all editions of the *Philosophy* into the sixth

[1] Domis E. Pluggé, "'Voice Qualities' in Oral Interpretation," QUARTERLY JOURNAL OF SPEECH, XXVIII, (December, 1942), 442-444.

[2] The long list of thirty-seven "qualities" offered by Julius Pollux (*Onomasticum*, L. ii, c.4, *Amstel*, 1706) can hardly be considered a classification. It seems to be no more than a collection of all the terms which might be used to describe the voice. See: The Reverend Gilbert Austin, *Chironomia* (London, T. Cadell and W. Davies, 1806), pp. 553f.

[3] James Rush, *The Philosophy of the Human Voice* (First Edition, 1827, Philadelphia, J. Maxwell), p. 93. Incidentally, the edition in which Rush lists these four qualities on p. 112 is not the first, but the fourth.

[4] *Ibid.*, p. 101.

[5] *Ibid.*, p. 146.

[6] *Ibid.*, p. 103.

[7] *Ibid.*, pp. 382, 455.

[8] *Ibid.*, p. 362.

(1867). "I have called this function of the voice," he says, "the Guttural emphasis, on account of its causal mechanism, and from its being a forcible expression of the sentiment which dictates it."[9] In later editions he uses the term "Guttural vibration," instead of "Guttural emphasis," but the description is identical.

It is significant that, even though Rush describes the Guttural in every edition of his *Philosophy,* in no instance does he classify it among the "qualities," along with the Natural, the Falsette, the Whispering and the Orotund.

Something of the same treatment is given the "tremor of the voice," which, under the rubric "Quality," Mrs. Shoemaker calls the "tremolo" voice.[10] Rush describes it in detail in his first and in every subsequent edition.[11] While he does not use the term "tremolo," he does make frequent use of the term "tremulous movement," and his analysis, though much more detailed, corresponds closely with the very brief description given by Mrs. Shoemaker; its use in expression, as indicated by the two writers, is identical. However, as in the case of the Guttural, Rush does not classify it as one of the "qualities."

At least three authors prior to 1896 included the "tremor" or "tremulous movement," or "tremolo" as one of the "qualities" of voice. The earliest of these that I have found is Caldwell, the seventh edition of whose *Manual of Elocution*[12] was published in 1852, although the Preface is dated November, 1844, and the book was "Entered according to Act of Congress in the year 1845." At the time of writing this book, Caldwell was "Professor of Metaphysics and Political Economy and Teacher of Elocution in Dickinson College." Caldwell's brief description of the "tremor" corresponds essentially to that of Rush.

Another writer to include the "tremor" as a "quality" was Griffith,[13] who, however, gives no description of any of the five of his list: Pure, Orotund, Guttural, Aspirate and Tremor.

Two years later M. S. Mitchell published an edition of his *Manual of Elocution,*[14] listing the Pure Tone, Orotund, Aspiration, Guttural, Falsetto, and Tremor or Trembling tone as the "qualities." He further quotes one Tower, whose name as a writer on elocution I have not encountered in any other connection, on the Tremor.

It can hardly be said, therefore, that Mrs. Shoemaker introduced the concept of the "tremor" or the "tremolo," either as a description of a vocal phenomenon or as a distinct quality of the voice.

In 1897 William B. Chamberlain described the "Tremulous Quality" in the discussion of emotion:

> [It] consists in the shaking, wavering, or interrupted action of the voice. It is a sensitive and refined tremulousness, the true *vibrato*, not a mechanical "tremolo." This cannot be produced mechanically; it is vital that the whole *frame* participate in the thrill and quiver of the emotion; the tone will then delicately reflect the sentiment of the mind.[15]

Chamberlain seems to have been the first to insist that this particular quality of the voice could not be voluntarily produced, but arose from the intensity of the emotion being expressed. He seems also to have been the first to use the

[9] *Ibid.*

[10] Mrs. J. W. Shoemaker, *Advanced Elocution* (Philadelphia, Penn Publishing Company, 1896), p. 58.

[11] First, pp. 312-324; third, pp. 282-291; fourth, pp. 310-320; sixth, pp. 362-372.

[12] Merritt Caldwell, *A Practical Manual of Elocution* (7th Edition, 1852. Portland, Sanborn & Carter), p. 83.

[13] Allen A. Griffith, *Lessons in Elocution* (Second Edition, 1865. Chicago, Adams, Blackmer & Lyon; New York, Barnes & Burr), pp. 30f.

[14] M. S. Mitchell, *A Manual of Elocution Founded upon the Philosophy of the Human Voice* (Philadelphia, Eldridge and Brothers), pp. 92ff. The title page to my copy is missing, but the Preface is dated June 4, 1867.

[15] Wm. B. Chamberlain, *Principles of Vocal Expression,* and S. H. Clark, *Mental Technique and Literary Interpretation* (both published in the same volume, Chicago, Scott, Foresman, 1897), p. 94.

term "vibrato," which has been so widely used during more recent years in studies of speech and artistic musical production.

To summarize Rush's contribution, then, it can be said that he listed four and only four "qualities" of the voice, and that the analysis which he proposed in his first edition he retained through all subsequent editions. He described, also, in the first as well as in all later editions, a "guttural" type of vibration, and a "tremor of the voice," which were never included among the "qualities," even though they were so classified by later writers.

Further evidence that Rush did not consider these characteristics of the voice as "qualities" may be inferred from the fact that Jonathan Barber, who offers no classification of the "qualities" in his *Grammar of Elocution*, does describe both the "tremor" and the "guttural."[16] According to Rush himself, Barber was one of the six people who from the first adopted the *Philosophy* and used it in their teaching. Rush said of him, "I consider Dr. Barber the maker of the present fortune of the *Philosophy of the Human Voice*. Without him, not an American would have understood it."[17] Barber seems to have been very close to Rush, and published his *Grammar* as the first text to make use of the principles of the *Philosophy* in the teaching of elocution. It may be assumed that had Rush intended the guttural or the tremor to be included among the "qualities," Barber would not have given them separate treatment.

The earliest approximately complete list of the "qualities" which I have found appears in *The American Common School Reader*,[18] published in 1844. Under the heading, "Smoothness of Voice, or 'Purity' of Tone," Goldsbury and Russell say,

> 'Pure' tone is free from, 1. the heavy and hollow note of the chest; . . . 2. the 'guttural,' choked, stifled, or hard sound of the swollen and compressed throat; . . . 3. the hoarse, husky, 'harsh,' 'reedy,' and grating, style, which comes from too forcible 'expiration,' and too wide opening of the throat; . . . 4. The nasal twang, which is caused by forcing the breath against the nasal passage, and, at the same time, partially closing it; . . . 5. The wiry, or *false* ring of the voice, which unites the guttural and the nasal tones; . . . 6. the affected, mincing voice of the mouth, which is caused by not allowing the due proportion of breath to escape through the nose.[19]

Out of this description arises the following list of "qualities":

> [*h.q.*] 'harsh quality'; [*sm.q.*] 'smooth quality'; [*a.q.*] 'aspirated quality'; [*pu.t.*] 'pure tone'; [*p.q.*] 'pectoral quality'; [*g.q.*] 'guttural quality'; [*o.q.*] 'oral quality'; [*oro.q.*] 'orotund quality.'[20]

Although the "nasal" is not mentioned in this list, it is characterized elsewhere, as being ludicrous.[21]

These "qualities," either singly or in combination, have certain significances: "The various passions and emotions of the soul, are, to a great extent, indicated by the 'quality' of the voice."[22] Except for the falsette, every "quality" mentioned by later writers is here included.

In 1940 Russell was joined by James E. Murdoch, a well-known actor, in the establishment in Boston of a school of Elocution and Physical Education,[23] and in 1845 they collaborated in the writing of the first edition of a text which was to be in common use for almost a half

[16] Jonathan Barber, *Grammar of Elocution* (New Haven, A. H. Maltby, 1830)) pp. 113ff, 123.

[17] From the Printer's Copy to the second edition. See Lester L. Hale, A Re-Evaluation of the Vocal Philosophy of Dr. James Rush as Based on a Study of His Sources (Ph.D. Dissertation, Louisiana State University, 1942), Appendix A, pp. 264ff.

[18] John Goldsbury and William Russell, *The American Common-School Reader and Speaker* (Boston, Tappan and Whittemore, 1844).

[19] *Ibid.*, p. 15.

[20] *Ibid.*, p. 59.

[21] *Ibid.*, p. 16.

[22] *Ibid.*

[23] James E. Murdoch, *A Plea for Spoken Language* (Cincinnati, Van Antwerp, Bragg, 1883), p. 110.

century: *Orthophony, or Vocal Culture in Elocution.*[24] The title was changed slightly in succeeding editions, but the text remained essentially the same at least as late as 1882, when the eighty-fourth impression was re-edited by the Rev. Francis T. Russell. It is the first edition, in 1845, with which we are immediately concerned.

Murdoch had studied informally with Rush, probably during the 30's, and had become profoundly impressed with the doctor's theories.[25] The *Orthophony* was written originally as a "practical synopsis" of Rush's *Philosophy,*[26] and for the purpose of applying the theories of Rush to the actual teaching of elocution, somewhat as Barber had done fifteen years previously. Hence there will be found in it much, though not all, of the basic principles in that original text. In their discussion of "Quality of Voice," Murdoch and Russell list four basic "qualities": Whispering, Pure Tone, Orotund and Aspirated (which is different from the Whisper). The Falsette is not mentioned.[27] In addition to these basic "qualities," they also list a number of "Faults in 'Quality' which ampair 'Purity' of Tone."[28] These faults are, "the hollow and false pectoral murmur," the "aspirate," the "guttural," the "nasal," and the "oral."

Although these five are listed as faults, it is further explained that the "aspirate" (which is included in both lists), the "guttural," and the "pectoral" may in certain emotional states also be employed as modes of "expressive utterance." "Hence these properties of voice which would, in the expression of other emotions, be mere organic faults, now become requisites to effect, and are, therefore, comparative excellences."[29]

What is here significant is that as early as 1845 Murdoch and Russell had listed all the "qualities" to be described by subsequent writers, with the exception of the Falsette, which had already been described by Rush. The "tremor," which, as has been pointed out, a number of authors included among the "qualities," is discussed under the heading of "Stress," and compared with the "tremolo of the accomplished vocalist."[30]

One of Murdoch's most successful pupils was S. S. Hamill, who in the 60's and 70's traveled about the Midwest, giving readings and teaching wherever he could secure appointments. In 1882 was published his *Science of Elocution,*[31] which must have been a late edition, for it was "Entered according to Act of Congress, in the year 1872. . . . " In the treatment of "Quality" Hamill follows very closely the teachings of his instructor, for he lists seven "qualities": Pure Tone, Orotund, Aspirate, Pectoral, Guttural, Oral, and Nasal.[32] In the 1886 edition, the Falsetto is added, making eight in all.[33] Hamill agrees with Murdoch and Russell in pointing out that the misuse of most of these is a fault in utterance. However, he says also,

> Works on Elocution generally ignore altogether the Aspirate, Pectoral, Guttural, and Oral, regarding them as defects in quality. And for the utterance of ordinary thought they are defects, but for the expression of passion and emotion they are quite as important as the Pure Tone and Orotund.[34]

Hamill divides the "qualities" into three groups. To the first belong the Pure Tone, Orotund and Oral, which "are employed in the expression of the higher and nobler styles of thought and

[24] James E. Murdoch and William Russell, *Orthophony, or Vocal Culture in Elocution.* Boston, William D. Ticknor and Co., 1845.
[25] Murdoch, *op. cit.,* p. 108f.
[26] Murdoch and Russell, *op. cit.,* p. 5.
[27] *Ibid.,* chapter IV, pp. 63-133.
[28] *Ibid.,* pp. 69ff.
[29] *Ibid.,* p. 124.
[30] *Ibid.,* pp. 172f.
[31] S. S. Hamill, *The Science of Elocution* (New York, Phillips & Hunt, 1882).
[32] *Ibid.,* p. 60.
[33] *New Science of Elocution,* Edited by Mrs. A. B. Hamill (1886), p. 49.
[34] *Ibid.,* p. 88.

feeling." In the second group are the Aspirate, Pectoral and Guttural, "employed chiefly in the expression of harsh, repulsive, malignant thoughts and feelings." The Falsetto and the Nasal, comprising the third group, have "but little in common, and the classification [is] not founded in nature. They are simply thrown together here to present the subject in a more systematic order. They are chiefly used in the expression of burlesque and mimicry. . . ."[35]

In his article, "Pioneering in Speech,"[36] Professor Trueblood writes at some length of his studies and associations with Professor Hamill and with his later collaborator, Robert I. Fulton. Trueblood studied with Hamill for a short time during the school year of 1876-1877, and the following summer both he and Fulton took private lessons while Hamill was teaching in Illinois College.

Although Hamill was not a great teacher in many respects, or highly original in theory, he did by his enthusiasm stimulate in both Fulton and Trueblood a keen interest in the further study of speech. During the summers of 1880 and 1881, therefore, Trueblood studied with Murdoch himself at the latter's summer home in Cape Ann, Massachusetts.[37] Fulton studied with him later, while Murdoch was living in or near Cincinnati. During the winter of 1881-1882 Murdoch taught for six weeks in the Fulton-Trueblood school in Kansas City.

In 1893, the year after Professor Trueblood established his Department in the University of Michigan, he and Fulton published their *Practical Elocution*.[38] Since they had studied together with Hamill, and, at separate times, with Murdoch also, it was but natural that their theories of voice and its production should be influenced by those of their instructors, especially of Murdoch, from whom they had learned most of their basic theories. Thus it is that in their discussion of "qualities" they offer practically the same list that Murdoch and Russell had previously proposed, and which had been adopted by Hamill; with the exception that the term "Normal" is substituted for "Pure Tone."[39]

> Every human being at *any period* of life has naturally *one predominant* Quality and *seven* other distinct Qualities in different stages of development. In the eight Qualities with their various blendings and their combinations with other elements he expresses his whole range of thought and emotion.[40]

These eight are named, "(1) *Normal*, (2) *Orotund*, (3) *Oral*, (4) *Aspirate*, (5) *Guttural*, (6) *Pectoral*, (7) *Nasal*, and (8) *Falsetto*." The Normal "is the natural basis upon which all the other Qualities rest, each of which is some modification of or variation from the Normal."[41]

The significances of these "qualities" are essentially the same as those attributed to them by previous writers; it is unnecessary again to point them out in detail. It is of interest, however, to observe that Fulton and Trueblood attempt a more thorough description of the method of production of the various "qualities" than had previously been done.

The last name to be mentioned in this history is that of Charles Henry Woolbert. Not that no one after him, nor that any but those already named in this account, wrote on the "qualities" of the voice; but Woolbert is the last of an unbroken line of influence that extended directly down from James Rush, in the treatment of this particular subject.

[35] *Ibid.*, p. 50. This classification differs somewhat from that in the 1882 edition, in which the first group includes only the Pure Tone and Orotund, and the third group the Nasal and Oral.

[36] Thomas Clarkson Trueblood, "Pioneering in Speech," QUARTERLY JOURNAL OF SPEECH, XXVII, (December, 1941), 503-511.

[37] Personal interview, March 12, 1943.

[38] Robert I. Fulton and Thomas C. Trueblood, *Practical Elements of Elocution* (Boston, Ginn and Company), 1893.

[39] *Ibid.*, p. 92.

[40] *Ibid.*, pp. 89f.

[41] *Ibid.*, p. 92.

Woolbert was graduated from Northwestern University in 1900, and in 1909 received his Master's degree from the University of Michigan.[42] While at Michigan he came in contact with Professor Trueblood and his theories of voice production. Consequently, when he came to write his *Fundamentals of Speech*,[43] many of these theories were carried over into that text, though not without considerable modification. In so far as the "qualities" are concerned, the chief of these changes was in the omission of the Falsetto.[44] However, in the revised edition, the Falsetto is restored to the list.[45]

In the later edition, Woolbert discusses the Normal quality in an entirely separate section, in his chapter on "Improving the Voice."[46] Improving the voice was, to him, primarily a matter of improving one's everyday speaking voice, that is, his normal quality, that by which he is recognized by his fellows. The other seven "qualities" are described in terms of the special resonances involved.

There are traditional names given to certain kinds of resonance that go with certain emotional attitudes. These names, while none too accurate from the angle of physics and physiology, are helpful in turning speech sounds into sentiments and moods.

Thus, the Orotund is called *"All-around" Resonance,* the Pectoral the *"Chest" Resonance,* the Guttural the *"Throat" Resonance,* the Aspirate the *"Whispering,"* the Nasal the *"Nose" Resonance,* while the Falsetto, being a "matter for disagreement," is not specified as to resonance at all.[47]

Woolbert seems to have been the first to recognize the traditional nature of the classification of the "qualities," and to raise a question as to the validity of the nomenclature.

This brief account, now brought to a conclusion, of the history of the theory of the "voice qualities," covers a period of exactly one century, from Rush's first edition in 1827 to Woolbert's revised edition in 1927.[48] Other writers, both during that period and since, have written on the "qualities," and have made out classifications that differ somewhat from those presented here. It can probably be said, however, that the theory received its maximum development under the treatment given it by the writers mentioned in this history. It was one of a number of such theories that have had their rise and decline. That they are at present largely discounted detracts nothing from their historical interest and significance.

[42] Andrew Thomas Weaver, "Charles Henry Woolbert." QUARTERLY JOURNAL OF SPEECH, XVI (February, 1930), 1-9.
[43] Charles Henry Woolbert, *Fundamentals of Speech* (Harper and Brothers, New York, 1920).
[44] *Ibid.*, pp. 173ff.
[45] *Fundamentals of Speech* (Revised Edition, 1927), p. 205.
[46] *Ibid.*, p. 150.
[47] *Ibid.*, pp. 203ff.
[48] The third edition of the *Fundamentals of Speech*, revised by Joseph F. Smith in 1934, discards the theory entirely.

A PREDISPOSING CAUSE OF STUTTERING

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THOSE students of the problem of stuttering who, like myself, have been convinced through laboratory and clinical findings that the psychological factors of causation are paramount, have not lost sight of the fact that there are predisposing causes that must be borne in mind in formulating any sound therapeutic procedure. Such students, however, make a clear distinction between predisposing and predetermining causes, a distinction which has not always been

kept in mind by those who have addressed themselves to the study of this intricate problem. A person may have in his make-up more than one predisposing cause of stuttering and yet never stutter. Those who are experienced in this field have come across many temperaments of this sort.

The particular predisposing cause of stuttering here to be noted is present in all human being alike. It is inherent in the anatomical and physiological peculiarities of the speech apparatus. Why, with these peculiarities, one person stutters, whereas another does not, is an important question, but one that will not be entered into in this connection. It is to certain predisposing causes, rather than to precipitating causes, that attention is here meant to be called.

When one realizes that the intercoordination of seventy odd muscles is necessary in ordinary speech, it is normal rather than abnormal speech that should be a matter of wonder. While the muscles of all the speech organs are striated muscles and are classified as to function among those muscles that are subject to voluntary control, some of them are subject to direct, whereas others are subject only to indirect control. For example, the lips and the tongue are subject to direct control. One has a definite kinesthetic sensation of their movement, and this sensation is subject to reinstatement in imaginal form, and as such is an important factor of control. If these were the only organs of speech one would be no more likely to stutter in their manipulation than one would be to stutter in manipulating the fingers or the feet.

It is a different story when one comes to examine the muscles of breathing and vocalization. The chief muscles of breathing are the intercostal muscles, the abdominal muscles, and the diaphragm. The intercostal muscles, controlling the lower arch of the abdominal wall, are subject to direct volitional control. Their movements result in kinesthetic sensations that are subject to revival in the act of direct control. The diaphragm, on the other hand, seems to be subject only to indirect control. We have no sensations of its movements. The phrenic nerve that innervates it emerges from the spinal axis just below the outlets of the cranial nerves, instead of emerging at the level of the spinal cord corresponding to the organ to which it is destined, but this fact would not seem to impose any critical differences in functional characteristics. The anatomists describe this difference in the point of outlet to the recession of the lungs from their forward position in the embryo. It is to be added that recent anatomical studies have revealed the fact that there may also be certain nerves coming out from the abdominal walls that likewise make their way to the diaphragm. This is borne out by the fact that the severance of the phrenic nerve on one side does not result in the complete atrophy of the diaphragm on that side. Hence it becomes apparent that the control of the diaphragm is an indirect mass control. It rises to fill the vacuum made by the emptying of the lungs, and it, together with the intercostal muscles, exerts a pull resulting in inhalation. It is, therefore, through the proprioceptive stimulations of the intercostal and abdominal muscles, rather than through directly experienced kinesthetic sensations of the movement of the diaphragm itself, that control is exercised.

We find a similar situation when we come to examine the functioning of the complicated musculature of the larynx. The spatial relations of the cartilages forming the voice box are adjusted with a delicacy of precision that provokes astonishment; but precisely what is going on in this system of muscles, which muscles are being contracted and which

relaxed, and how much they are being contracted or relaxed, not even the most expert vocalist can realize.

It has been suggested that the historic conception of the voice apparatus as consisting of vocal cords stretched across the windpipe and flapping in the stream of air coming up from the lungs is not altogether tenable, since it is difficult to reconcile with anatomical facts, just as was the Helmholtz theory of the function of the basilar membrane in relation to hearing. In lieu of, or at least in supplementation of, the conventional theory, it is being held by some that the voice apparatus is more of a wind instrument than it is a reed instrument. The muscles of the vocal cords act in tone production as do the lips when one blows a trumpet, that is, they change the vibrating air columns in the throat. These suggestions indicate that not even yet do we know precisely what is happening in the larynx when we speak. We can, however, if we are not stutterers, control the happening.

This distinction between direct motor control through kinesthetic residues, and indirect control through functionally related systems of muscles seems to explain why phonetic exercises are not indicated in the treatment of stuttering. At the same time it makes intelligible the seeming effectiveness of an endless variety of treatment methods which have only one characteristic in common, namely, that they serve to distract the subject's attention from his speech processes. Bonnet called attention many years ago to the fact that ordinary convulsive tics are subject to control by attentive effort, whereas the convulsive movements of stuttering are not. The explanation of this fact would seem to be that the tics usually occur in those muscles which are subject to direct control, whereas the convulsive movements of stuttering involve muscles that are subject only to indirect control. Attentive effort can therefore interfere more successfully in the one case than in the other.

It has often been observed that stutterers can talk in whispers in private conversation without blocking. I decided some years ago to subject this observation to a test by arranging for the stutterer to speak, not in private, but before an audience, using an apparatus which would reduce his talking to the manipulation only of those muscles which are involved in whispering. The apparatus was that manufactured by the Bell Telephone Laboratories for use by patients who have undergone laryngectomy. The instrument is held near the mouth, the sound being produced by a reed set in vibration by air from a small bellows held under the arm and pressed against the side of the body. The sound is introduced into the mouth through a small rubber tube. Speaking with this apparatus therefore involves only the manipulation of the articulatory organs, all of which are subject to direct volitional control.

For the experiment I selected a graduate student who had been a rather severe, spasmodic stutterer for many years. Reciting in class was very difficult for him. As for speaking in public he had never had even the courage to try it. He practiced industriously for the first semester of 1934-35, reading aloud from books in several languages. For the final trial I subjected him to the very competent and critical audience of the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH which met that year in New Orleans. He succeeded in reading a brief report, prepared beforehand, of his practice, and also answered questions from the floor. Some of the good effect of this experiment may of course be ascribed to distraction, but not all of it, since the antecedent months of practice would naturally have abated the effects of the

novelty of speaking in that fashion.

It seems to me that this experiment affords another bit of evidence that an important predisposing cause of asynergic movements, such as those observed in stuttering, is the fact that the individual has only an indirect or remote control over the muscles involved in such movements, since the asynergies disappear when the remotely controlled muscles are eliminated.

TEACHING AMERICAN SPEECH TO REFUGEES

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IN DEALING with refugees, the speech correctionist is faced with the problem of rehabilitating the person as well as his speech. They are transplanted from a foreign soil to ours. They come from all walks of life. They are physicians, lawyers, business men, housewives, and children. They represent varied levels of position, education, environment, and need of rehabilitation. Case histories are replete with the horrors of concentration camps, religious persecution, loss of face, and being stripped of material wealth. They disembark in one of our port cities, perhaps to be met by a distant relative who does not speak their language and is pressed for time to hurry them to their new abode, or by a committee of strangers who are also rushed in trying to care for many new arrivals. Many of these new arrivals are children, forlorn, without parents or relatives, their sense of security gone, and the sense of fear predominating.

They are in a land where they pray they will be accepted; but they have grave fears, for in their own black land, freedom, liberty, and happiness have been lost. "Created equal" is a new concept, overshadowed by immediate concerns: Will America remain free, or soon be engulfed by dictatorship, oppression, racial discrimination? Will they be accepted? Can they make a living for themselves and their family? How can they learn to speak English, and if they don't what will happen to them? What will Americans think of them when they speak with an accent? (In their homeland those who speak with foreign accent are ridiculed and discriminated against.)

After being established at an address, henceforth to be known as home, the refugee is sent to a speech teacher, clinic, or school to learn English. He is perhaps armed with three words: namely, "yes," "no," and "o.k." He "knows" that all Americans are rich, are much married and divorced, chew gum constantly, drink cocktails, and that the country is without culture, history, or background.

In this state of fear and false knowledge he appears before the speech teacher.

How can such a teacher ignore the human equation and concentrate solely on the teaching of English sounds, rhythm, and vocabulary? It really cannot be done, and ought not to be tried. The *whole person* needs rehabilitation, of which speech rehabilitation is only a part. The following are the minimum essentials:

First, the refugee must be convinced that the teacher is his friend, his real friend. Until that friendship is established you are working against odds.

Second, he must be introduced to America: American customs and background, its beauties, its culture, its vast-

ness, the American way of life—*always comparing American ways to those of his country*. I cannot begin to stress comparison enough. Beginning to think as an American becomes a short stepping stone to thinking in English (so to speak) and ultimately to speaking in English.

Third, he should be spoken to only in English, even though his understanding is inadequate. Never let him know that you understand his mother tongue. Otherwise it will always be used as a crutch which you will find difficult to discard.

These three procedures can be interwoven with the usual foreign-language-teaching techniques. For example, most refugees are, from their experiences, highly emotional and often are easily discouraged. Consequently frequent periods of relaxation are even more necessary than usual.

Obviously part of the training will deal with reading and with conversation. For reading aloud, current affairs from newspapers and such magazines as *Time* and *Reader's Digest* are not only stimulating, but also can be used to introduce the refugee to important aspects of American life. Such articles can form the basis for conversation in which the teacher can explain the American background. In these conversations, also, the teacher can explain the customs of America and how they differ from those abroad, our ways of living and why we so live. In short, American history, government, culture, habits, and affairs should be constant topics of conversation and reading if we are to rehabilitate the refugee as well as his speech.

A final factor, not to be overlooked, deals with the refugee's professional or personal background and needs. Children ought to be given a period of sports and games, be taught how Americans play them, and learn something of the social standards of American children. Housewives should learn what problems their husbands and children face from day to day, be introduced to the good American custom of exchanging recipes, acquire good taste in American clothes, and get acquainted with the P.T.A. Men formerly in business ought to be taught speech situations in which they will meet personnel managers, employers, and the public. Those who were physicians should be taught an American medical vocabulary, followed by the words used by a layman in conversing with his physician. Thus they learn the vocabulary of talking as physician to physician, physician to nurse, and physician to patient. All of them—men, women, and children—should be introduced early to the American radio and moving pictures. Neither of these vigorous American institutions will lead refugees toward a faultless English or show them an ideal America; but in both they will find a mirror of the American people: clamorous, careless, impatient, and intemperate; but creative and energetic, strong and exultant, courageous and free.

Even though speech rehabilitation never erases all traces of an Old World accent, yet if, to a socially acceptable American pronunciation and idiom, the refugee can add the positive feeling of "My America," instead of "Your America," the crisis of rehabilitation is past.

THE STUDENT TEACHER'S SPEECH

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OUR purpose is to describe a problem in teacher education and to tell how we have worked in the direction of a solution of the problem. The problem is: How can a teacher-training college assist the future classroom teacher to develop effective speech that will be a real asset in teaching children? The apparent solution is: Provide the services of a skilled speech instructor to cooperate with the director of practice teaching and the critic teacher during the period of a student's practice teaching experience, this service to be a supplement to preceding traditional courses in speech. We are not reporting a controlled experiment, but, rather, progress on an educational project which has developed empirically as a natural growth process.

It is our conviction that in any teacher training institution a department of speech has a dual responsibility. First, it should provide a program of preparation for teachers of speech and provide for prospective teachers who major in such fields as English or social studies and wish to take some work in speech. Second, it should concern itself with the speaking ability of *all* prospective teachers because the teacher's speech is an important functional classroom tool. It is easy to underestimate the extent of current use of speech by teachers. During recent years ratings have been obtained from approximately one thousand public school teachers indicating the percentage of total classroom time consumed by the teacher talking. The self-ratings range from 20 to 95 per cent with the average well above 50 per cent. (It is our opinion that this is not indicative of progressive teaching technique! Nevertheless the condition does exist.) Since teachers do talk, on the average, more than 50 percent of the time they are in the classroom, the manner in which they talk is important and should be a primary concern of the department of speech of each teacher training institution.

A survey of teachers colleges' offerings in speech education reveals a regrettable lack of emphasis on provision for encouraging efficient speech in all prospective teachers.[1] About 95 per cent of all state teachers colleges offer courses in dramatics or forensics or both. Only about a third offer a general course such as fundamentals of speech, and not all of those that do offer it require the fundamentals course of all students who are preparing to be teachers. Clearly the emphasis is on programs designed for those who already possess skills rather than on a dual provision which will also allow for those who are inadequate in speech.

A minimum speech program for the classroom teacher should answer three needs: 1) general proficiency in speech sufficiently developed to allow for an application to the demands of classroom teaching, 2) sufficient knowledge of speech development in children so that the teacher will understand the speech problems of her students and sufficient acquaintance with speech techniques such as classroom dramatics, discussion

[1] The survey here referred to has not been published but was reported by D. W. Morris at the NATS convention in Chicago, December, 1942. The current study of the Teacher Education Subcommittee under the chairmanship of Magdalene Kramer should reveal more complete information.

forms, etc., so that the teacher will be able to use these speech techniques as instructional tools, and 3) a specific application of speech skills to the classroom teaching situation. The first need can be met by a course or courses such as Fundamentals of Speech, with accompanying clinic assistance where necessary. In order that the student may early become acquainted with personal speech inadequacies the first of such courses should come in the freshman year. The second need can be met by a course or courses such as Speech for the Classroom Teacher, which should be taken at the upper class level so that information will be received in the light of a broader background. The third need, because of its nature, can be only approximated, and inadequately so, by a traditional speech course. If we are really to meet this need we must go from our speech classroom to the public school classroom where the practice teacher is facing children to teach them. There we must appraise the teacher in the actual teaching situation and seek solutions for his inadequacies.

Certain difficulties appear when the services of a speech instructor are provided for the practice teaching situation. Shall the student teacher receive speech credit for the work he does toward personal improvement? Since he is receiving credit for practice teaching, it seems he should not receive further credit in speech. How can provision be made for allocation of time of a speech instructor if no credit is given? The instructor can be scheduled for as many noncredit "courses" as the administration is willing to allow for this service. How can this practical speech improvement program be conducted without interfering with the traditional prerogatives of the critic teacher and the director of student teaching? Only by close cooperation, careful attention to human relationships and, most important, by demonstrating genuine values in the program itself.

During the past year and a half Indiana State Teachers College has brought the speech staff and the experiences of a practice teacher more closely together in an attempt to make college studies applicable to a practical situation. An instructor in speech, working in close conjunction with administrative and supervisor officials, visited critic teachers of the Laboratory School and made arrangements to have conferences with or observe student teachers during their teaching periods. All of this started as a teacher improvement project. However, records were kept, and a study of these reveals some worth-while results and makes possible stimulating tentative conclusions. The following is a report of this project to date, its procedure, results, and conclusions.

Procedure

1. Diagnosis. Arrangements were made by the speech instructor to visit the classroom while the student was teaching. Following this came a conference with both the student and critic teacher. The items checked during the observation were voice quality, loudness, pitch level, timing (or rhythm), inflection, articula tion, pronunciation, poise, posture, and conviction. During the conference period these same fundamental items were checked more carefully and in a more objective manner. This was especially true with pronunciation and articulation. For a careful check of these two the student was asked to read a prepared paragraph which was "packed" with words commonly mispronounced or misarticulated in this area of the country. The following are the two paragraphs read by the students. Words and phrases especially observed are italicized. The

first is primarily for checking common mispronunciation, the second, common articulation inadequacies.

The *children* were *fired* from the *choir* for *smiling when* the *child entered* the *room. Many* of *our iron wash* basins were *spoiled* when *ten tired* fathers of the boys jammed the *catch* basins with *tan apron material* and *fish.* The *room* was *just* in shambles. *Oil* was sprinkled on the library books and *geography* maps. The *poor chimney* was broken in a *hundred* pieces, but they couldn't *get* to the *tower* on the *downtown* side of the roof. I *wish* we had the *power* to bring them to *trial,* but *such* was not the case. So, at *length,* we forgot the whole thing.

Last week I was *particularly interested* in the Italian government. A *little gentleman* from *Italy* had taken *material* from the *library* and exchanged it for a *potato.* The *mists* of *history* thus surrounded the *strangest event* in *twenty* or *thirty years.* One *party asked* him a *battery* of *questions* as to why he *clenched* his *fists every* time he *recognized* a *federal officer. Finally* he said, *"Don't you* ever ride a *Victory* bicycle to the big *city?* If you do, *could you resist regularly* trading Keats for eats?" We replied that we *didn't* and then *asked, "How did you do* it?" All we could get from him was a nonsensical, "Is that so?"

While the student is reading the first of these two selections, the instructor checks such things as: sound substitution (pour for pur, *d* for *t*, tɪn for tɛn, etc.), sound reversal (hunderd for hundred), and insertion (spɔrɪld for spɔɪld, wɔrʃ for wɔʃ, etc.), omission (faɪnlɪ for faɪnəlɪ, bætrɪ for bætərɪ, etc.), and undesirable assimilation (dontʃu for dont ju). If there are any notable errors with particular sounds, the student's sound system is then checked by having him read sentences in which sounds are placed initially, medially, and in final positions. The critic teacher is present throughout. In almost every case, the critic asks if she may also be given the test.

II. Therapy. Diagnosis without therapy is useless in the field of education. After the testing period was completed, the speech instructor arranged a joint conference with the critic teacher and the student teacher. Sometimes this was the same conference as used for diagnosis. The instructor handed copies of the diagnosis check list sheets to the two teachers, explaining the strong points of the student as well as listing those that needed improvement. These sheets were used as a study guide and as a check on improvement.

If there were no serious weaknesses, and if speech errors were found that could be easily remedied, the instructor offered suggestions to both critic and practice teacher in the conference. If need for more time was indicated, arrangements were made for additional conferences between the student and the speech instructor. In some instances, the student was referred to the Speech Clinic for additional concentration of effort.

The third step in the improvement phase was the retest after the student had finished his practice teaching period. The time lapse here was usually two college quarters, or about six months. The student was rechecked not only for those particular qualities found to be weak on the first test, but all other items were retested to see if regression existed. This final test was held in the presence of the critic teacher. In this way, the critic had more tangible material for giving a final rating to the student. During the final conference the instructor pointed out the amount of improvement and a course to follow for future improvement. A final check list, charting where the student started, how much he improved, and where he ended, was made out and placed on file in the offices of the directors of teacher training. It stands there as a record of ability and progress to be studied by future hiring officers. During the period used for test-

ing, 138 elementary and high school student teachers were checked. Ninety-five were rechecked.

Results

I. Pronunciation. There were 35 possible errors listed in the paragraph read. Others were observed and listed while the student was teaching. Below is a tabulation of the first testing period, and opposite it is the tabulation of the recheck made after the student had finished his teaching period.

	Number of Errors
Original Test	Final Recheck
Range—1 to 13	0 to 5
Mean—4.29	1.96
Median—6.36	2.5

II. Articulation. There were 36 possible errors listed in the paragraph read. (The following is a list of common articulation inadequacies or mild defects. More serious deviations are listed later under articulation defects.)

	Number of Errors
Original Test	Final Recheck
Range—0 to 11	0 to 9
Mean—5.15	2.66
Median—5.31	3.80

For the remainder of the qualities tested and rechecked, it was necessary to set up a scale by which one could rate the improvement noted. The scale used, the same as listed in the following chart, is: No Improvement; Slight Improvement; Considerable Improvement; and Goal Achieved. A fifth column, Not Retested, is added to the chart because of the fact that 43 of the 138 practice teachers did not finish their full two

PARTIAL SUMMARY OF RESULTS OF TESTS AND RETESTS OF SPEECH PERFORMANCE OF STUDENT TEACHERS

Diagnosis Test		Final Retest											
		No Improvement		Slight Improvement		Considerable Improvement		Goal Achieved		Not Retested		Total	
Type of Error	Number of Students	No. of Students	%	No. of Students	%	No. of Students	%	No. of Students	%	No. of Students	%	No. of Students	%
Articulatory Defects	18	3	16.6	3	16.6	6	33.2	1	5.5	5	27.7	18	100
Poise	2	1	50.0							1	50	2	100
Posture	4							2	50	2	50	4	100
Time	41	9	21.9	9	21.9	7	17.1	1	2.4	15	36.6	41	100
1. Too fast	11	3	27.3	2	18.1	1	9.2	1	9.2	4	36.3	11	100
2. Too slow	5	1	20	2	40	1	20	0	0	1	20	5	100
3. Jerky	25	5	20	5	20	5	20	0	0	10	40	25	100
Inflection	22	3	13.6	6	27.3	5	22.7	0	0	8	36.4	22	100
Conviction	32	4	12.5	10	31.3	4	12.5	3	9.4	11	34.4	32	100
Pitch Level (too high)	16	4	25	5	31.2	4	25	0	0	3	18.8	16	100
Voice Quality	35	6	17.1	12	34.2	7	20	1	2.9	9	25.4	35	100
1. Nasal	22	5	22.7	6	27.2	3	13.6	0	0	8	36.4	22	100
2. Harsh	2	0	0	1	50.	1	50.	0	0	0	0	2	100
3. Thin	11	1	9.1	5	45.4	3	27.3	1	9.1	1	9.1	11	100
Loudness (insufficient)	26	5	19.2	8	30.8	5	19.2	0	0	8	30.8	26	100

Total Students Tested: 138 Total Students Retested: 95

terms of practice teaching. The greater part of these persons withdrew to enter the armed forces.

Conclusions and Observations

1. The results are misleading in one respect. They seem to indicate too many student teachers with weak speech characteristics. This is not necessarily true. A few students had errors in many of the fundamentals tested while many had near perfect records. The few with many errors thus distort the picture.

2. Generally speaking, the student teachers have few serious speech difficulties. However, evidence shows that there is a need for someone to sit down with each one of them and point out small deficiencies and then offer suggestions for improvement.

3. Definite diagnosis can be made and definite improvement results can be reached in pronunciation and articulation. Others can only be based on the subjective judgment of an objectively trained teacher of Speech.

4. The figures on Timing, Conviction, and Voice Quality would indicate that more emphasis could be placed on them in the speech classroom. However, satisfactory improvement was made by students in these three, probably aided by the fact that they were daily becoming more experienced and thus more confident of their abilities.

5. Inasmuch as this report comes from an educational project and not from a research study, there has been no need for a control group. One would be needed to make this a true experiment.

6. The absence of a control group raises the question as to how much of the improvement noted would come naturally to the student teacher from advice given by the critic teacher.

7. The administration feels that benefits from the service have accrued in the interest of better teaching. One of the assistant directors of the Division of Teaching said, "It leaves no doubt as to the effectiveness of the increased emphasis on speech in the college curriculum and on the maintenance of the program as a result of this follow-up." Other members of the Division of Teaching[2] and Dean J. E. Grinnell are equally enthusiastic. Critic teachers have been both kind and cooperative. Most of them expressed their appreciation of the service and voiced their opinion that "this is something needed for ages in the field of teacher training."

8. Since this service is offered in the form of a noncredit course, some tangible means is needed for encouraging effort on the part of such few students as prove noncooperative.

9. In conclusion, this service in the interest of better teachers should offer these values. It should improve the speech courses offered in the college curriculum, especially the Fundamentals of Speech course. It should refresh the student on the aims and techniques of good speech in a practical situation. It should make for better student teaching. Finally, the students of the student teacher should in turn develop better speaking habits through imitation if not through trained guidance.

[2] Olis G. Jamison is Director of the Division of Teaching. Harold Bright is Assistant Director in charge of secondary teaching and Mary D. Reed is Assistant Director in charge of the elementary level.

SOME EFFECTS ON STAGE FRIGHT OF A COURSE IN SPEECH

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Introduction

CONTEMPORARY education places great emphasis on the effect of any phase of study on the person as a whole. Without minimizing the need for the development of specific skills, it has broadened the objective to include such things as attitudes, interests, and adjustments. Speech teachers too are interested in the effect of training in speech on the person who has received the training. Significant work has been carried out in this field by Murray and his students, Norvelle, Gilkinson, Knower, and many others. Among the attitudes which may be considered are those of the speaker in the speaking situation; an important attitude within this group is that of fear when speaking. This phase, stage fright, is the subject of this study.

Procedure

A. Two hundred and five students enrolled in Fundamentals of Speech, a three-hour, one quarter course, at Iowa State Teachers College, filled out a questionnaire (Form 1) on their stage fright at the opening of the course. They rated themselves from 1 to 10, 1 representing no stage fright and 10 very great stage fright, with intermediate degrees between these two extremes. They rated themselves for seven types of speaking situations:

1. Giving a prepared speech with notes.
2. Giving a prepared speech without notes.
3. Giving a memorized speech.
4. Reading.
5. Giving an impromptu speech.
6. Talking to a small audience of not over 25 people.
7. Talking to a large audience.

These students filled in an identical questionnaire at the end of the course and the results were compared.

B. At the end of the course, but on a different day, these students also filled in a second questionnaire (Form 2) on which they indicated whether they were (a) much less afraid (b) less afraid (c) unchanged (d) more afraid (e) much more afraid than they had been at the beginning of the quarter. They gave this judgment both for reading and for speaking. Results from this questionnaire were compiled and compared with A-4 (reading) and A-6 (talking to a small audience) mentioned above. The comparisons were made on these points because they included the types of activity in which the students had been taking part in their class work. This questionnaire included also a place for the students to indicate factors that had had an influence on their stage fright.

C. A check was made on the reliability of Form 1 used under Part A:

1. Fifty-six students taking Fundamentals

TABLE I

Gains in Confidence (on a Ten-Point Scale) While Taking Fundamentals of Speech

Instructors	*Number of Students*	*Average Gains in Various Situations*							*Totals*
		1	*2*	*3*	*4*	*5*	*6*	*7*	*1-7*
A	30	1.23	.47	.00	.23	1.20	.43	.47	4.07
B	64	.66	1.00	.27	.20	1.17	.69	.81	4.77
C	73	.92	1.75	.93	.60	1.74	.93	.96	7.87
D	38	1.71	2.26	.66	.58	1.68	1.55	.92	9.71
All	205	1.03	1.42	.54	.42	1.47	.90	.83	6.67

of Speech filled out the form before and after a Fourth of July vacation, a four-day period without class influences.

2. Forty Fundamentals students filled out the form before and after the Christmas vacation, a 16-day period without class influences.

3. Fifty students who were not enrolled in Fundamentals checked the questionnaire at the beginning and at the end of a 12-week quarter.

Results

TABLE II

Comparisons of Gains in Confidence During Course With Other Periods

No. of Students	*Period of Time*	*Av. Gain in Confidence*
205	One-quarter speech course	6.67 points
50	One quarter without speech course	1.40 points
40	Christmas vacation—16 days	1.40 points
56	Fourth of July vacation—4 days	.52 points

TABLE III

Factors Influencing Student's Stage Fright—Two hundred and five cases

Cause	*Number mentioning*	*Per cent*
1. Practice	141	68.8
2. Attitude of instructor	111	54.9
3. Attitude of classmates	111	54.9
4. Increased liking for speaking	79	38.5
5. Understanding of own speech	73	34.6
6. Enlarged understanding of speech	65	31.7
7. Feeling of having succeeded	54	26.3
8. Feeling of having done poorly	41	20.0
9. Analysis of causes of stage fright	36	17.6
10. Lack of interest in speech	10	4.9
11. Miscellaneous factors	9	4.4

Conclusions

1. This study agrees with previous investigations in indicating that speech training promotes confidence in the speaking situation.

2. The feelings of confidence resulting from speech training are somewhat general and do not apply only to the types of speaking in which the student has participated during the course.

3. Conclusions from data of this study must be interpreted with care since the correlations between the two forms of questionnaire although positive were low. The correlation between the numerical gain in confidence on a 10-point scale (Form 1) and the verbal statement of gain (Form 2) for speaking to a small audience was $.40 \pm .04$. The similar correlation for reading was $.41 \pm .04$.

4. Comparative checks when the work of the course was not in progress and with students not taking speech work indicate that feelings of stage fright are in a constant state of flux. Taking the work in speech accelerates a growth in confidence.

5. A variety of factors influence a student's stage fright. As might be expected, practice, the attitude of the instructor, and the attitude of classmates rank high as causes. Feelings of having succeeded or having failed and analysis of the causes of the stage fright, contrary to what might have been expected, rank low.

SPEECH AND OCCUPATIONAL NEEDS

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IN A recent occupational study conducted by the public schools of the Greater Kansas City Area, in which nearly five thousand personal contacts with business, professional, and industrial people were made by teachers, many

valuable educational data were secured, some of which pertained specifically to the problem of speech education. Of special interest was material provided (1) through a ranking by the informants of twelve abilities usually taught in schools of which "Pleasant Speech" was one, (2) through an indication of methods used in recruiting new employees and (3) through spontaneous, unsolicited comments given by the informants regarding the schools and education generally.

The Occupational Study

The Occupational Study was undertaken by ten school districts of the Greater Kansas City Area in order to secure information that would be helpful in adapting the school curriculum more effectively to the occupational needs and demands of the community.[1] It was known that approximately 80 per cent of the high school students found their places in local occupations after leaving school. Personnel from all the school districts cooperated in the undertaking.

Committees of teachers and administrators secured assistance from representatives of business and industry in determining the aims of the study and in working out the details of the procedure. A printed form, or "schedule," containing the specific items of information to be secured in 35 information areas was used for recording the results of each interview. A preliminary course of instruction was given the 279 interviewers in which the purposes of the study were explained, the items on the schedule were carefully interpreted, and the procedure of the interview was demonstrated. Thus the procedure was standardized as much as possible.

[1] The Occupational Study of the Greater Kansas City Area (Statistical Report), Elizabeth K. Wilson, Director of the Study. Occupational classifications were based on information secured from *The Dictionary of Occupational Titles* (Department of Labor, U.S.A. 1939).

Of special consideration in preparing the schedule and in planning the procedure was the choice of language, in order for it to be as meaningful as possible to the representatives of occupations as well as to the educators. A preliminary series of interviews with a selected group of business and industrial people served to reconcile the language usage and to bring about a meeting of the minds of the two groups.

Thus the term "Pleasant Speech," which appeared on the list of twelve abilities, was chosen in preference to other possible terms such as "speaking ability," "good speech," "clear articulation," or "enunciation" as most nearly representing what the men in business and industry thought of when they considered the function of speech as it pertained to themselves and to their employees. What the business man meant by "Pleasant Speech" is apparent in the following characteristic response when asked to define the term: "By pleasant speech I mean the type of speech which can be understood easily—which is clear and distinct and sounds well over the telephone. I mean a voice that does not irritate me or anyone else and that helps to make friends for the company." The definition places an emphasis upon the basic processes—voice and articulation. At the same time "making friends for the company" and "telephoning," which business men estimate is involved in up to 60 per cent of their relationships with the public, suggest the importance of judgment in the choice of ideas and their expression in clear and effective language. Instructions to a secretary or assistant, such as "Call Mr. Jones and explain to him why these substitutions were made in his order" requires almost instantaneous choice and organization of language. One could go on, of course, to suppose that the concept is even more inclusive and involves the factors of

poise, control, tact—in short, the entire personality of the individual.

In the course of the interview, the informant was asked to select from the list of abilities the three which he considered most important for each of the occupations on which he was giving information. The informants in all cases were the managers, owners, heads, or other important officials designated to represent them. The results were summarized for 47 occupations which included professional and nonprofessional groups.

On a check list of employee recruitment sources, the informants were asked to indicate those sources used most frequently. "Personal Application," usually involving an interview, was included among others on the list. The results were summarized for the two major groups, professional and nonprofessional, and for the 27 industry groups.

The spontaneous comments were noted in the margins and in blank spaces on the schedule. They were later classified for the 47 occupations in accordance with the school problem to which they referred.

TABLE I

Frequency Rank of 12 Abilities as Named by 5,129 Employers for 47 Occupations

Ability	No. Times Named as One of Three Most Important to Develop in School	Frequency Rank
Mental Alertness	10,601	1
Logical Thinking	10,040	2
Following Directions	9,643	3
PLEASANT SPEECH	7,089	4
Arithmetic Fundamentals	6,530	5
Memory	5,740	6
Physical Alertness	3,300	7
Rhythm	1,869	8
Spelling	1,429	9
Penmanship	1,397	10
Vocabulary	1,335	11
Reading	392	12

Data and Interpretation

I. *The Place of Pleasant Speech Among the Twelve Abilities Usually Stressed in School*

Table I shows a list of the 12 abilities, the number of times each was named as *one of three* important for success in each of 47 occupations, and the final rank given each ability for all occupations. It can be seen that Pleasant Speech was named 7,089 times as *one of three* abilities considered as most important for all the occupations combined. In comparison with the number of times other abilities were named as one of the three most important, Pleasant Speech was given a rank of *fourth*. The number of schedules involved in the entire study was 5,129; the number of employers, employees and persons in private practice, 168,020. Pleasant Speech was outranked in frequency of being named by only three other abilities: Mental Alertness, Logical Thinking, and Following Directions. Penmanship, Vocabulary, and Reading were among the abilities that were named least frequently.

Table II shows a list of the 47 occupational groups, the number of schedules returned in each case, the number of persons employed by the firms represented, the number of times Pleasant Speech was named as one of three abilities considered as most important for each occupation, and the rank given Pleasant Speech among the 12 abilities. The total summary for all of the 12 abilities was too extensive to be presented here. Hence, the frequencies permitting a comparison with the number of times other abilities were named and which were used as a basis for determining the rank value of Pleasant Speech are not shown in Table II.

TABLE II

Rank Given Pleasant Speech Among the 12 Abilities for 47 Occupations

Occupation	*No. Schedules*	*No. persons employed*	*Times PS was named*	*Frequency Rank of PS*
Accountant	25	129	3	8
Architect	9	16	2	5½
Chiropodist	12	12	4	3
Chiropractor	58	61	32	3
Dentist	143	153	86	1
Engineer	12	103	2	6
Lawyer	250	748	79	3
Minister	106	178	62	2
Music Teacher	23	27	7	5
Nurse	87	187	50	2
Optometrist	32	38	14	4
Osteopath	58	72	33	2
Physician	247	329	85	3
Veterinarian	9	16	7	2
Apprentice	38	701	2	8½
Barber	43	106	32	1
Beauty Operator	78	236	66	1
Bookkeeper	795	1,839	149	7
Building Service Worker	798	3,712	255	5
Buyer	63	398	11	6
Cashier	254	765	127	3
Choir Director	26	29	16	2
Clerk: Billing, Shipping, Stock	509	4,011	97	6
Collector	47	183	21	3
Dentist's Assistant	47	50	35	1
Dept. Head, Supervisor	285	1,620	100	4
Delivery Boy	195	1,246	81	3
Draftsman	14	34	1	7
Driver of Motor Vehicles	472	5,231	152	6
Foreman	372	1,267	77	7
General Office Clerk	1,574	16,855	409	6
Manager	4,148	11,796	1,575	3
Medical Technician	115	139	36	4
Office Boy	71	284	14	7
Office Machine Operator	261	2,429	85	4
Personal Service Worker	573	5,090	351	1
Professional Worker	591	6,999	179	5
Protective Service Worker	94	1,540	19	6
Receptionist	129	130	96	1
Salesman	1,165	11,159	637	3
Sales Clerk	614	9,279	385	1
Secretary (in offices of Professional Persons)	506	763	175	3
Secretary	1,553	6,401	436	6
Semiprofessional Worker	350	1,679	103	4
Semiskilled Worker	1,178	20,666	259	7
Skilled Worker	1,820	25,911	376	7
Unskilled Worker	1,264	23,311	276	7

It is to be noted that Pleasant Speech was given *first* rank in importance among the 12 abilities for dentists, barbers, beauty operators, dentist's assistants, personal service workers, receptionists, and sales clerks; a rank of *second* for ministers, nurses, osteopaths, veterinarians, and choir directors; a rank of *third* for chiropodists, chiropractors, lawyers, physicians, cashiers, collectors, delivery boys, managers, salesmen, and secretaries in offices of professional persons; a rank of *fourth* for optometrists, department heads and supervisors, medical technicians, office machine operators, and semiprofessional workers; a rank of *fifth* for music teachers, building service workers, and professional workers; a rank of 5½ for architects; a rank of *sixth* for engineers, buyers, billing, shipping and stock clerks, drivers of motor vehicles, general office clerks, protective service workers, and secretaries; a rank of *seventh* for bookkeepers, draftsmen, foremen, office boys, semiskilled workers, skilled workers, and unskilled workers; a rank of *eighth* for accountants; and a rank of 8½ for apprentices. Pleasant Speech was not given a rank below 8½ by any occupational group.

A greater emphasis upon Pleasant Speech is apparent in occupations which may be classed as "Professional." A separate summary of the 14 professional occupations gave Pleasant Speech a rank of *third* among the 12 abilities. It is of interest that Pleasant Speech is given a higher rank for secretaries employed by professional people than for secretaries generally.

II. *Employee Recruitment Sources and Speech*

The employee recruitment source that involves the most speech is, of course, the personal application. In practically all cases this method includes an interview with the applicant by some employing official. The procedure varies in accordance with the requirements of the employer, from the asking of a few questions about age, education and previous experience to a more elaborate discussion of interests, ambitions, likes and dislikes and other subjects. In any case, the interview is an important speaking situation in which, frequently, impressions are made that decide the fate of the applicant.

Table III shows a summary of employee recruitment sources used frequently by the industrial and professional groups. The table reads: *Personal Application* was named as one recruitment source by the industrial group on 1,633 schedules out of a total of 4,137 schedules. *Personal Application* was named as one recruitment source by the professional group on 457 schedules out of a total of 992 schedules. Personal application was named more often than any other recruitment source by both the industrial and professional groups.

Table IV shows a summary of employee recruitment sources reported as used frequently by the 27 industry groups. All of the 47 occupations included in the study come under these classifications. The table reads: Fifty-three per cent of the firms (schedules) in Agriculture reported *Personal Application* as one frequently used employee recruitment source. From the table it can be seen which occupational groups reported the use of Personal Application most frequently as a method of securing new employees. These are: Retail and General Merchandise, Transportation Equipment, Amusement and Recreation, Agriculture, Service Organizations (which include the entire professional group), Timber Industries, Food and Kindred Products, and Iron and Steel Industries. The Industry groups reporting less frequent use of the personal application reported a more frequent use

TABLE III

Summary of Frequently Used Employee Recruitment Sources

Industrial Groups

Number of Schedules: 4,137

Employee recruitment sources	*Number of schedules*	*Percent of schedules*
Personal application	1,633[2]	49.
Friends	1,321	32.
Public employment bureau	1,160	28.
Advertisement	800	19.
Union	784	19.
Private employment bureau	706	17.
Written application	280	7.
No reply	262	6.
Public schools	234	6.
Nonpublic schools	170	4.
Civil service examination	40	1.
Merit examination	14	.3

Professional Occupations

Number of Schedules: 992

Personal application	457[3]	46.
Friends	271	27.
Private employment bureau	162	16.
No reply	119	12.
Written application	92	9.
Advertisement	78	8.
Public employment bureau	64	6.
Public schools	45	5.
Nonpublic schools	41	4.
Merit examination	32	3.
Civil service examination	5	.5

of the Union, Friends, and the Merit Examination as recruitment sources. These were: Construction, Government Agencies, Other Manufacturing Industries, Personal Service and Textiles. It is not unlikely that some sort of personal interview was used as a basis for selection of employees by most of the employers even though Personal Application was not indicated as a principal method of employee recruitment.

[2] Table reads: *Personal Application* was named as *one* frequently used employee recruitment source on 1,633 schedules out of a total of 4,137 schedules.

[3] Personal Application was named 457 times out of a total of 992 schedules.

3. *Spontaneous Comments about Speech*

Since general comments about education were not solicited directly by the interviewer as a part of the procedure of inquiry, many informants made no comments at all about any aspects of education, and, of course, many informants made no comments concerning speech although they may have talked about other educational problems. Considerable accuracy was possible in classifying the comments into the broader problem areas to which they referred. Within each area, however, a less clear-cut classification was possible. Speech, for instance, is closely related to the larger area of language, and to the general areas of personality improvement and sociability. The same might be said for a number of other school subjects. In tabulating the responses considered as pertaining to speech and closely related areas, an attempt was made to group the comments as nearly as possible under general headings. Since it was difficult to ascribe statistical values to the figures obtained, only general conclusions can be drawn from the data. They may serve, however, to give some clue to the importance of speech in occupations as well as to the relative importance of certain speech skills and abilities as indicated by frequency of comment.

a. There was a total of 724 spontaneous comments pertaining to speech and related subjects.
b. Comments about speech were superseded in frequency only by comments in the general areas of manual arts and commercial subjects.
c. *Teach voice* (306 comments): Responses that could be placed under the general heading of voice training were the largest in number. From the comments, it was apparent that general voice effectiveness was desired. Only three com-

TABLE IV

Summary of Frequently Used Employee Recruitment Sources for the Twenty-Seven Industry Groups

Industry Group	Advertisement	Personal Application	Written Application	Public Schools	Nonpublic Schools	Public Employment Bureau	Private Employment Bureau	Civil Service Examination	Merit Examination	Friends	Union	No Reply
	Per Cent of Firms Reporting											
Agriculture	25[4]	53	8	6	0	14	8	0	0	33	14	11
Amusement, recreation	13	55	9	11	6	32	15	0	0	41	27	4
Business services	17	37	12	6	6	23	21	.7	.7	35	14	12
Chemicals, petroleum, stone, clay, glass	9	38	8	5	7	32	19	0	0	28	17	3
Construction	8	25	3	2	1	19	10	0	1	25	67	3
Finance, insurance, etc.	15	44	9	9	8	27	32	0	1	32	12	6
Food and kindred products	15	48	7	1	2	38	23	0	0	29	30	5
Garages, filling stations	24	42	2	4	.6	27	13	0	0	37	9	4
Government agencies	2	32	15	2	0	6	2	58	4	8	9	6
Hotels, eating places	34	45	4	3	2	34	21	0	0	33	11	10
Iron and steel	13	48	11	7	4	35	10	0	0	41	23	5
Misc. repair shops	15	40	0	7	0	16	1.5	0	0	24	19	16
Nonferrous metals	15	36	6	0	3	27	12	0	0	33	21	3
Other mfg. industries	25	28	5	5	0	40	25	0	0	41	9	9
Other retail trade	25	41	4	4	2	30	16	0	8	35	10	8
Paper and printing	15	31	8	11	2	21	17	0	0	17	42	5
Personal services	26	29	2	4	7	7	4	0	0	30	27	9
Retail apparel	27	47	5	12	8	31	10	0	0	41	4	5
Retail food	20	38	5	4	0	13	8	0	0	45	7	7
Retail gen. mdse.	24	67	6	19	1	33	14	0	1	29	0	4
Retail motor vehicles	29	43	4	8	2	43	18	0	0	50	11	1
Service organizations	15	51	14	9	5	39	21	0	1	28	15	7
Textile, rubber, leather	25	29	4	4	2	47	16	0	0	30	38	1
Timber, basic, finished	16	49	2	7	0	37	14	0	0	28	28	7
Transportation, communication, etc.	11	39	19	6	4	22	15	1	1	23	48	1
Transportation equipment	13	60	13	7	0	46	13	0	0	13	13	13
Wholesale trade	19	34	7	3	6	34	24	0	0	31	12	7

[4] Table reads: 25 per cent of firms (schedules) in Agriculture and Mining reported *Advertisement* as one frequently used employee recruitment source.

ments of the number indicated need for specific training in such areas as voice for the telephone.

d. *Teach personality* (198 comments): Comments placed in this category, stressed the importance of training which would result in friendliness, a good disposition, cheerfulness, enthusiasm, good manners, self-confidence, ego, poise, adaptability and tact. Mentioned among the undesirable personality traits that should be eliminated in school were: arguing, being opinionated, being stubborn, talking back, and discussing one's private life.

e. *Teach sociability* (75 comments): A number of the comments seemed to relate to the broader problems of human relationships such as: the ability to get along with others, the ability to meet people, and how to apply for a job.

f. *Teach public speaking* (74 comments): In these comments the reference was very specific. What exactly was meant by public speaking was less apparent. Included in the comments were a number of statements to the effect that this subject should be required of all students and that it was the most important subject students could take in school.

g. *Give speech training in school* (47 comments): The exact reference in this case was not clear, but it was assumed that it referred to a type of speech teaching that would develop the type of general speech adequacy desired in occupations.

h. *Teach vocabulary and oral English* (17 comments): These comments, while specific in their reference, probably indicated a need for training in general oral language ability.

i. *Teach conversation* (4 comments).

j. *Teach dramatics* (2 comments): Only two comments pertaining to speech were specific in their reference to dramatics.

k. *Teach oral reading* (1 comment): Only

one comment indicated the need for training in specific oral reading skills.

Summary

In brief, the Occupational Study of the Greater Kansas City Area revealed the following facts pertaining to speech education:

1. For the 47 occupations included in the study Pleasant Speech ranked *fourth* in importance among the 12 abilities usually stressed in school. For the professional occupations taken separately, the rank was *third*. The relative importance of Pleasant Speech among the 12 abilities for each of the 47 occupations was highest for the professional people and their employees, for occupations involving management and supervision, and for the occupations which in general require close relationship with other employees or with the public.
2. Employee recruitment sources involving speech were named more often than any other sources used frequently by the industrial and professional groups. While the professional group appeared to use the personal application somewhat more than the industrial group, it may be assumed that most employers used some sort of personal contact with the applicant before employing him.
3. Spontaneous comments pertaining to speech training in the schools were exceeded in frequency by comments in only two other subject matter areas. The areas of speech training in which need for training was indicated fell into the following order, based on frequency of comment: Voice, personality, sociability, public speaking, speech training, vocabulary and oral English, conversation, dramatics, and oral reading. Only general conclusions could be drawn from these data.

From the point of view of occupational needs, Pleasant Speech ranks high among the abilities developed in school. The precedence of Pleasant Speech over many other special skills, such as spelling, arithmetic fundamentals, and reading suggests the functional importance of Pleasant Speech in occupation. *Although no educator will question the importance of reading or of any of the other abilities superseded in rank, they apparently function more importantly as learning tools within the educational process. Hence, they are of more importance to educators than to employers. They are a means to an end rather than the ends of education as seen by employers. The employer apparently is less concerned with the process of education and more with the functional results of education as observed through the abilities of employees to perform the duties expected of them.*

The high rank of Pleasant Speech among the abilities taught in school, the high frequency of use of employee recruitment sources involving speech, and the fact that over seven hundred informants offered voluntary comments stressing the need for speech training evince the fact that employers are conscious of speech and its importance in occupations. There is little doubt that they feel need for a more extensive and systematic approach to this important aspect of education.

In a curriculum pointed at orienting the student for the life he is leading and specifically for the occupations in which he is or will be engaged, speech training has an important place. It might well be considered the "heart of the core" of the curriculum with all learning directed as much as possible toward developing the functional behavior that is in demand in occupations.

THE JUNIOR COLLEGE: A CHALLENGE TO SPEECH EDUCATORS

P. MERVILLE LARSON
Southwest Texas State Teachers College

"SPEECH Department at X Junior College Abolished." "Public Speaking Work at Y College Abandoned for Duration." "Fads and Frills Cut, Speech Out at Local High School." These headlines and similarly disturbing reports from many points over the nation lead one to ponder on the plight of speech education, especially in America's 624 junior colleges. Is it only a duration problem? Or did it exist before Pearl Harbor? To what degree has speech education permeated the junior college structure and become an integral part of it? These and other questions have prompted an examination of the literature in the field. No attempt has been made to assess blame for deficiency or indicate praise for achievements, although some possibilities are suggested.

As much as twenty years ago L. V. Koos,[1] long a leader in junior college education, found that the junior colleges offered only half as much curricular speech training as did the universities and colleges during their comparable years. This might be explained by the fact that at that time the junior college movement was still in its infancy. Of the 624 junior colleges listed in the 1943 directory only 103 were in existence prior to 1920; furthermore many of these were then senior colleges. Eells[2] reports that in 1930 public speaking was offered in 73 per cent of the junior colleges, that in 205 institutions an average of 8.5 semester hours were offered. This constituted 2.4 per cent of the total curricular offerings. What a sad commentary in a world closely bound together by communication, especially when 90-95 per cent of all communicative activities are basically oral. The 8.5 hours were further reduced to 6.8 when *all* junior colleges were included. An unpublished study by Maude Smith on the status of English in the junior colleges and one by Clyde C. Colvert, both at George Peabody College for Teachers in 1937 and 1938 respectively, show an average of six semester hours of speech at that time.

The most recent available prewar information is contained in an unpublished survey by A. M. Brewington completed in 1940. At that time 178 public junior colleges offered an average of 12.17 semester hours, and 222 private junior colleges offered an average of 10.25. Averaged in the same manner as in the preceding studies, the total average is reduced to 8.22, which, however, represents a gain of approximately 20 per cent in speech offerings during the last decade.

A recent survey by the author, including approximately 250 representative junior colleges, reveals that they have offered speech courses for an average of 13.5 years, and that their present offerings average 8.6 semester hours, which is a reduction of slightly more than two hours below their prewar curriculum. About one-third of the junior colleges have reduced their speech courses, the average reduction being slightly less than six hours each. The unfortunate fact is that, in some cases at least, it has meant the complete elimination of speech courses. Slightly over half report a curtailment in the extracurricular dramatics program, while the forensics program has

[1] L. V. Koos, *The Junior College* (Minneapolis, 1924).
[2] Walter C. Eells, *The Junior College* (Boston, 1931).

been reduced in three-fourths of the junior colleges since Pearl Harbor.

On the whole this does not represent such a bad relative position for the speech program as it has been affected by the war, because 26 per cent of the colleges lost over half of their students and 21 per cent lost from a third to a half. Although several colleges did not report student gain or loss, 27 per cent reported losses up to one-third, while only 3 per cent indicated gains during 1942-1943.

Other aspects were brought out by Brewington; 18 public junior colleges in 1940 required an average of 2.2 hours of speech for graduation, and 34 private institutions required an average of 2.8 hours. Approximately twice as many of the colleges then offered the speech work in the English departments as did in speech departments. The author's study shows a numerical ratio of 125 to 80 now, with 24 reporting no departments and 22 indicating a variety of departmental titles. While these data reveal the relative subjection of speech in the junior college realm, some progress is being registered.

Periodical literature may also reveal the emphasis placed on a subject. If this be true, junior college speech education is not merely a war orphan, but a stepchild almost grown to adulthood. Research discloses that no relevant article appeared in the QUARTERLY JOURNAL OF SPEECH until April, 1931. In the same year the *Junior College Journal* carried its first article on any phase of speech education. Because of this coincidence, and because the latter publication was founded in September 1930, a comparative examination of the two was made beginning with that date. An additional reason is that no periodical index contains any reference to speech education in the junior college prior to that time.

To date the *Junior College Journal* has included 137 entries involving speech education, while the QUARTERLY JOURNAL OF SPEECH had 140 items relating to the junior college. The close similarity is, however, misleading; 104 of the latter are merely incidental mention of junior colleges or junior college instructors in quoted programs, news, notes, or personal references. Only five articles have appeared in the QUARTERLY JOURNAL that dealt with problems in the field, one of which was an extensive report of the Joint Committee on Speech Education, functioning by authority of the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH and the American Association of Junior Colleges. Twenty articles appeared in the *Junior College Journal* relating to speech education, four times as many as appeared in the QUARTERLY JOURNAL relating to the junior college. The former carried 103 news items devoted solely to speech, while the latter carried only 24 on the junior college. The former cites 38 references to speech literature in its monthly bibliography, while the latter lists only seven articles in any way connected with the junior college. In its articles the former includes 17 authors, one name appearing three times, another twice; the latter includes four, exclusive of the committee members contributing to the report.

Eleven of the articles in the *Junior College Journal* related to the general field of speech, five considered forensics, three considered dramatics, and one was on the subject of radio. All of the articles in the QUARTERLY JOURNAL dealt with the general field of speech in the junior college. In the news and notes of the former the division of interest was as follows: Phi Rho Pi, 30; general speech, 27; forensics, 18; dramatics, radio, and the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH, 9 each; miscellaneous 1. In

the latter, forensics was the center of 10 news items, Phi Rho Pi and general speech 5 each, and dramatics 4.

The seven bibliographical references to periodicals in the columns of the QUARTERLY JOURNAL were all to articles in the *Junior College Journal,* which raises a question as to why the other thirteen were omitted. Six periodicals were mentioned in the latter's monthly bibliography, divided thus: *Phi Rho Pi Persuader,* 18; *Playbill,* 8; QUARTERLY JOURNAL OF SPEECH, 5 (all it published); *Speaker,* 2; miscellaneous publications, 5.

The dearth of literature on the junior college is also revealed in the bibliography of a dissertation by A. M. Brewington. In a section labelled, "Educational Periodical Literature on the Teaching of Speech," which contained 148 items, only 6 related specifically to the junior college, whereas 3 others were listed under titles indicating some possible relationship. Another section, under the title, "Materials on the Study and Teaching of Speech," listed 36 items, only *one* of which specifically dealt with junior college problems, whereas two others were incidentally concerned with the field.

Nor is the lack of periodical literature the only indication of the scholar's indifference. Only four research studies have been discovered which dealt with any aspect of the field, two Masters' Theses and two Doctoral Dissertations. *One of the latter was developed in a department of English.* There is no evidence that any part of any of these studies has appeared in any periodical, although it is understood that plans are under way for the publication of one of the dissertations by the university in which the study was directed.

In still another manner has junior college speech education been accorded stepchild treatment. In 1943, 141 members of the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH were listed in its directory as being associated with junior colleges. Yet in the thirteen years covered by this study, only *two* persons from a junior college have ever been members of the Executive Council of the Association. There have been long periods when no representation was accorded the group. *Not one of the 185 officers elected in the 29 years of* ASSOCIATION *history has been, at the time of his election, on a junior college faculty.*

The picture is not without its silver lining, however. Since 1931 a junior college section meeting has been scheduled at every National Convention. Furthermore, the joint committee has rendered valuable service in exploring the field and investigating some problems.

These contributions, together with the graduate studies previously mentioned, provide the foundation for further studies. Virgin fields for investigation beckon the inquiring scholar. Community avocational speech interests, vocational speech needs of terminal students, speech service opportunities, curricular problems peculiar to the junior college—these are but a few of the infinite multitude of problems yet untouched. The needs of our 624 junior colleges, which enrolled over 300,000 students in 1941-1942 and which will reach out to serve a million or more after the war, constitute a challenge to speech educators that must not be ignored.

NEW BOOKS

LOREN D. REID, *Editor*

Discussion: Principles and Types. By A. Graig Baird. New York and London: McGraw-Hill Book Company. 1943; pp. x + 348. $2.50.

This textbook, addressed to "beginners (college students in a first course in speaking or in discussion, or high-school seniors with previous speech training)," is arranged in three parts. Part I presents the special characteristics and values of discussions, together with wise and definite suggestions on the preparation and organization of materials for purposeful colloquy and on leading and participating in discussion; Part II considers the logical processes of discussion: facts, evidence, and methods of inference; Part III deals with the types of discussion, such as the committee hearing, the panel, and the forum. The Appendix includes, in addition to an excellent bibliography, three examples of discussion, with complete, verbatim texts and with illuminating marginal comment by Professor Baird.

Although in the selection and presentation of material, Professor Baird follows the conventional path of recent textbooks on discussion, he is an innovator in ways so fundamental that any teacher of discussion methods will want to examine his volume carefully. Professor Baird, in the first place, puts great emphasis on the role that facts and evidence should assume in all good discussion. He sets great store, also, on the organization of data and testimony, and by making clear the distinction between the outline constructed by the discusser for his own use and that made by the leader or by the participants for the guidance of the group, he demonstrates both the method and the utility of careful planning. He is at pains, furthermore, to emphasize the nature of the scientist's method of definition and inference, and to suggest plainly its application to discussion without ignoring the value of the classical modes of inference and of definition by classification. Finally, Professor Baird takes fair and just notice of the maladies of thinking that are due to the frailties of language. The effect of such emphasis, it appears to me, is to associate the processes, techniques, and medium of discussion with the spirit and method of modern inquiry. Thus, the attitudes necessary for successful group deliberation are effectively stimulated by the tools themselves. If this reviewer reads Professor Baird aright, the attitudes are not built entirely—certainly not permanently—by merely exhorting the student discusser to be fair, cooperative, open-minded, and the like. The value of *Discussion*, then, lies not so much in a presentation of a practical book for both teachers and student (it is that!), but in the steady association of discussion with sound principles and methods of exploration and of group decision.

Karl R. Wallace,
University of Virginia

The Anatomy of Drama. By Alan Reynolds Thompson. Berkeley and Los Angeles: University of California Press, 1943; pp. xx + 414. $3.00.

Professor Thompson writes with a genuine appreciation for the drama, as well as out of a broad knowledge of the subject. He reviews thoroughly the fundamentals, as they appear today, in a well-planned volume, using prose that is always apt and sometimes brilliant. His book will be read by everyone seriously interested in dramatic art; even the beginning student should profit by it. It should prove a useful book.

Far more important, however, is the book's significance. For Professor Thompson has what is even rarer than appreciation or a pleasing style—he has a point of view. Perhaps it is not too much to say that he has a philosophy of the drama. He is in the best sense of the word a "fundamentalist" in dramatic art. Today, when the stage play is overshadowed by the moving picture and tends to imitate its competitor, Professor Thompson lays emphasis on the living actor and the spoken word. For him the playwright is the creative artist; all the rest—directors, actors, designers—are, or should be, interpreters. And the playwright, he says, would do well to learn again the principles of play, as opposed to film construction. Although he has no patience with the "artsakists," as he calls them, neither does he hold with the socially conscious artists who would turn the stage into a rostrum.

Most important of all, Professor Thompson believes wholeheartedly in dramatic art as a truly cultural force, a power for good in this wicked world. He believes that "great drama . . . can only be created by men of good will." And although the dramatist must present rather than preach, he "is always and inevitably concerned with problems of conduct, and every great play must have a moral point of view."

Professor Thompson's own philosophy allows him to dissect the drama without depriving it of life.

BARNARD HEWITT, *Brooklyn College*

Selected Writings and Speeches of Abraham Lincoln. Edited by T. HARRY WILLIAMS. University Classics. Chicago: Packard and Company, 1943; pp. 269. $.95.

It takes courage and a valid purpose to add to the long list of Lincolniana. Mr. Williams has both. There are more than a dozen entries of books in the *United States Catalog* devoted to selections from Lincoln's addresses and letters, and in approximately the same modest price range as this volume edited by Mr. Williams. Some of them may be out of print by this time but this obviously is not the reason for the appearance of a new collection.

The editor has set out to illustrate Lincoln's political and social philosophy through his writings and speeches. And this job, in the opinion of this reviewer, he has done well. In a 63-page introduction Mr. Williams sets down clearly and simply the tenets of Lincoln's philosophy. These tenets are reiterated in the brief discussions preceding each selection so that one may trace the evolution of the philosophy through each speech. The student of oratory, so often confused by the complexities of the political issues underlying the speeches, will find these summaries a very material aid. He can trace easily, for example, Lincoln's stand on such issues as the Kansas-Nebraska Act, secession of the states, the Abolitionist movement, military strategy of the Civil War, and measures for compensated emancipation and reconstruction.

In this collection one can follow also the evolution of Lincoln's literary style. The editor has included five speeches from the period, 1837-1854, which show Lincoln's intellectual growth and a gradual sloughing off of a grandiloquent style. There are many samples of Lincoln's highly analytical, persuasive forensic mode, of his superb rhetoric in short, eulogistic letters and speeches, and of his impressive style in congressional and inaugural addresses.

The only serious mistake in editing is the occasional omission of sections of lengthy speeches. Although the introduction of a debate, for example, may seem irrelevant to the main issues, it is not irrelevant to the total speech situation in which many students of oratory and history are interested. The reviewer would have chosen for inclusion the debates with Douglas at Freeport and Galesburg rather than the Ottawa and Quincy bouts but this is a matter of opinion. Many will question the editor's statement that "Lincoln the speaker was a second rate figure"; with this exception, the introductory discussion of "Lincoln the Writer and Orator" impresses one as essentially sound. There are a few typographical errors but, in the main, the book has been carefully prepared. Many teachers of speech will want to recommend this edition of Lincoln's speeches and letters to their students of public address.

MILDRED FREBURG BERRY, *Rockford College*

The Latin Key to Better English. By ARCHIBALD HART and F. ARNOLD LEJEUNE. New York: E. P. Dutton & Co., 1942; pp. 226. $2.00.

The world in which we are living is a scientific world and such a subject as Latin is no longer felt to be necessary. Those who have had the opportunity of studying the classical languages know better and are glad to welcome a book like *The Latin Key to Better English* by Hart and Lejeune, which will partly fill the gap by introducing the student to three hundred Latin words with their meanings. Even this limited number will give him an understanding of hundreds of English words and show him the method of forming others.

This book is not for the scholar but is designed primarily for those who do not know any Latin and for those who no longer remember what they once knew. It is presented in a clear, simple fashion as a practical guide. First, twenty useful prefixes, arranged alphabetically, are introduced. Words formed by means of these prefixes are given in illustrative sentences which explain the meaning of the word and thereby the prefix. For example, under *per*, meaning *through*, one finds this sentence: " 'Perspicacity' is ability to see *through* a situation." Always the meaning of the word in any sentence throughout the book is italicized as an aid to memory. In

fact, the typography and numbering in every case facilitate ease of reference and reading.

After the introduction of the prefixes, six chapters are devoted to seventy Latin words which the authors felt demanded priority as a background for several thousand English words. The next eight chapters give additional words which are useful in the formation of many of our words in everyday speech. For instance, under *fortis,* meaning *strong,* the following derivatives are employed in sentences which give their meanings: *effort, comfort, fort, forte, fortissimo,* and *fortitude.* The last chapter contains two hundred words with fewer derivatives. This chapter omits explanations, but after studying the preceding ones it should offer no difficulty. That is, after such a word as *frater, fratr-(brother)* are listed without explanation *fraternal, fraternity, fraternize,* and *fratricide,* but the derivatives are obvious enough. Two indexes are added, one of English words and one of Latin words, to help the reader in looking up a particular bit of information. A by-product of the book is the much-needed help given to spelling, not by means of rules but by emphasizing certain letters which are found in both the Latin and the derivative English words. For example, the following note is given after *curr-ere* (p. 43): "The *e* of 'currere' occurs in current, in the sense of current events or the current issue of a magazine. Currant, spelled with an *a,* has no connection with 'currere'; it is derived from Corinth, from which place these dried grapes originally came. Note the *e* in the other derivatives of 'currere,' occurrence, recurrent, concurrent."

This book is very readable, giving only those words which make an obvious link with English words. It is not a reference book or dictionary, but a handbook which has in it useful and interesting information. It will show that Latin is not a number of paradigms to be learned, but is alive and vitally important to every one no matter what his walk of life may be. The book will aid its reader in a more accurate use of the words learned, an invaluable help, both in speaking and in writing. It will, undoubtedly, be to those who have not had the benefits of Latin itself a practical guide to more effective reading, writing, and speaking of English and an introduction to the romance of words.

MARGARET M. BRYANT, *Brooklyn College*

Speech for the Military. By COLE S. BREMBECK and ALBERT A. RIGHTS. Harrisburg, Pa.: Stackpole Sons, 1943; pp. 210. $1.20.

Speech for Military Service. By WILLIAM NORWOOD BRIGANCE and RAY KEESLAR IMMEL. New York: F. S. Crofts & Co., 1943; pp. x + 150. $1.00.

Essentials of Oral Communication. By DONALD C. BRYANT. St. Louis: John S. Swift Co., 1943; pp. 50. $.50.

Direct Communication. By ROBERT GORHAM DAVIS, F. G. FASSETT, JR., WILLIAM C. GREENE, FREDERICK C. PACKARD, JR., and MARK SCHORER. New York: D. C. Heath, 1943; pp. 247. $1.25.

Speaking and Listening. By BERT EMSLEY, FRANCES E. JONES, and WILLIAM M. TIMMONS. New York: American Book Company, 1943; pp. v + 138. $1.00.

Principles of Speech. Military edition. By ALAN H. MONROE. Chicago: Scott, Foresman and Company, 1943; pp. v + 182. $1.00.

English Communication. By KENDALL B. TAFT, JOHN FRANCIS MCDERMOTT, DANA O. JENSEN, and W. HAYES YEAGER. New York: Farrar and Rinehart, 1943; pp. x + 435. $1.40.

English for the Armed Forces. By A. D. G. WILES, ARLIN M. COOK, and JACK TREVITHICK. New York: Harper and Brothers, 1943; pp. xii + 262. $1.50.

An important development of 1943 has been the appearance of manuals dealing with military speaking and writing. They have been prepared principally for the use of the armed forces in the various military training programs, and as a group are characterized by conciseness of treatment.

Some of the manuals, as is apparent from the titles, are concerned entirely with speech, while others combine instruction in speech with instruction in writing. Those concerned primarily with speech emphasize such topics as: speech as communication, the improvement of voice and articulation, the organizing and adapting of speech materials, and the principles of informative and persuasive speaking. Other topics included are: conversation and group discussion, word usage, and microphone speaking. The manuals concerned primarily with writing emphasize such topics as: the sentence, the paragraph, punctuation, précis writing, and military correspondence.

L. D. R.

CURRENT SPEECH RECORDINGS

ALVINA KRAUSE, *Editor*

Address of Madame Chiang Kai-shek to the House of Representatives of the United States of America, February 18, 1943.
Address of Madame Chiang Kai-shek at Wellesley College, March 7, 1943. Recorded and published by Linguaphone Institute, Radio City, New York. (1943.) Two albums, $4.50 each, complete with brochure.

The output of speech recordings, in normal times always slight, is obviously limited now as never before. The most important of recent releases are Linguaphone Institute's recordings of Madame Chiang Kai-shek's addresses. This collection consists of two albums, each containing two twelve-inch double faced records. They will be a valuable addition to any collection of modern speeches, not only because of their historical importance, but because they may be studied as models of the effectiveness of English speech as a vehicle of thought and emotional appeal.

Millay: The Murder of Lidice. Spoken by Basil Rathbone with Blanche Yurka and Chorus. Columbia set M or MM-536. Three twelve-inch discs. $3.50.

This abridged version of Miss Millay's poem is read by Basil Rathbone and Blanche Yurka with passionate feeling in accord with the poet's utterance. A chorus provides a musical background using the Czech and Slovak national anthems and several Czech folk songs. One may question the literary merit of the poem, but listening to these recordings, one is swept away by the intensity of the emotion. It is difficult to be detached, to review the performance objectively. One is at moments stirred by the reading, and at others embarrassed by "the white heat of fury" in the writing and in the interpretation. The fact remains that it is compelling. Blanche Yurka, Basil Rathbone and the chorus realize the music of the verse in an artistic manner. Miss Millay's objective was to stir one's sympathies, to hold up Lidice as a burning symbol of what we fight against. That is the objective which this recording achieves.

Charles Dickens: A Christmas Carol. Spoken by Basil Rathbone and a Hollywood Cast. Columbia set M or MM-521. Three twelve-inch discs. $3.50.

This is a set primarily for Rathbone and Hollywood admirers, not for Dickens' enthusiasts. None of the geniality of Dickens is here. Perhaps he was inclined to overdo this quality, but one must admit that it is a pleasant one to live with. The precision, the tautness of the adaptation, make one feel that what the author had to say is not being fully interpreted. These qualities are scarcely in accord with the spirit of the writing. The humor that is in the book is not revealed, perhaps not recognized. The performance suggests no affection for the writing, for the adaptation, in its machine-like attempt to present the entire story in three discs, is little more than a scenario. There is here not the slightest concession to what is pleasant, lovely or familiar.

This is not an album of consequence for a speech record library. In fact, one may question why it was made in these days of scarcity in production. Surely there was material of greater worth available. We should like to own a recording of Judith Anderson's moving reading of the final speech of Chekhov's *The Three Sisters.* We need more releases like Linguaphone's *Shakespeare Series* recorded by John Gielgud. Perhaps teachers of speech have a responsibility in this regard. If they want recordings of distinction, recordings which set high standards in good speech and interpretation, it may be wise to make their needs and desires known to the record companies.

IN THE PERIODICALS

DORIS G. YOAKAM, *Editor*

RHETORIC, PUBLIC ADDRESS, AND RADIO

BERDIE, RALPH F., "Psychological Processes in the Interview," *The Journal of Social Psychology*, XVIII (August, 1943), 3-31.

Interviews may be typed as character, diagnostic and therapeutic. Certain processes involved are basic.

CLARKSON, JOAN, "An Address Will Be Given . . . ," *Blackwood's Magazine*, CCLIII (May, 1943), 348-354.

A woman tells of her experiences in training to become a professional public speaker, and then of traveling in England during the 1920's to electioneer for the Conservative Party.

DRESSER, LOUISIA B., "Women and Radio—Partners in Victory," *Q S T*, XXVII (September, 1943), 9-16, 100, 102, 104, 106.

Women are entering into all fields of the wartime radio, including everything from factory work to engineering, and from announcing to air-lines operating.

ELLIS, RAY C., "Wartime Radio Production," *Proceedings of the I.R.E.*, XXXI (July, 1943), 379-380.

WPB is endeavoring, in cooperation with the armed services, to minimize radio and communication problems.

FERGUSON, DE LANCEY, "Mark Twain's Lost Curtain Speeches," *The South Atlantic Quarterly*, XLII (July, 1943), 262-269.

Three of Mark Twain's curtain speeches, which have been buried in New York City newspapers, are exhumed for study and criticism.

HENDERSON, EDGAR H., "Toward a Definition of Propaganda," *The Journal of Social Psychology*, XVIII (August, 1943), 71-87.

The various definitions of propaganda are all inadequate in one respect or another. The author of this article analyzes definitions of social psychologists and draws his own conclusions.

HOLLISTER, PAUL, "Radio's Part in the War," *Advertising and Selling*, (August, 1943), 42, 47.

The vice-president of Columbia Broadcasting System tells of wartime accomplishments of radio broadcasting, including number and types of programs.

JANIS, IRVING L., and FREDERICK FRICK, "The Relationship Between Attitudes Toward Conclusions and Errors in Judging Logical Validity of Syllogisms," *Journal of Experimental Psychology*, XXXIII (July, 1943), 73-77.

There is a tendency for people to be satisfied with unsound arguments if they accept the conclusions to which the arguments lead, and conversely, to be unduly critical of sound arguments if they reject the conclusion. A "Syllogism Test" was administered to Graduate students at Columbia University in an effort to determine whether or not attitudes toward the conclusion influences judgment of the syllogism.

MALLAN, LLOYD, "Axis Propaganda in Latin America," *Current History*, V (September, 1943), 35-39.

The reasons for the success of Nazi propaganda in Latin America are explained.

MARRIOTT, SIR J. A. R., "Slogans and Democracy," *The Fortnightly*, No. 920 (August, 1943), 120-125.

An insidious danger to democracy is the reliance upon slogans in place of argument.

MURRAY, MARGARET L., and C. E. TURNER, "Radio Listening Habits of Mothers Who

Attend Well Baby Clinics," *American Journal of Public Health and the Nation's Health*, XXXIII (August, 1943), 952-954.

Two hundred and fifty mothers were interviewed as to the kinds of health programs they liked and as to when they listened to the radio each day. Because mothers form a strategic health education audience, it is important for broadcasters to know their radio listening habits.

PADOVER, SAUL K., "Japanese Race Propaganda," *The Public Opinion Quarterly*, VII (Summer, 1943), 191-204.

The Japanese are carrying on a systematic propaganda campaign for a race war. Their techniques are those learned from Hitler.

SPEIER, HANS, "Nazi Propaganda and Its Decline," *Social Research*, X (September, 1943), 358-377.

The author believes that it is difficult for any propagandist to handle setbacks, but that "Nazi propaganda faces an insuperable obstacle when the German soldier is defeated."

DE LA TORRE, VICTOR RAUL HAYA, "The Impressive Oratory of Mr. Wallace," *Free World*, VI (July, 1943), 20-22.

Vice-President Wallace's successful tour of good will in Peru was largely due to his ability in public speaking. The Peruvian people are deeply and sincerely appreciative of eloquence, and the speaking of the Vice-President had "such a profound and stimulating effect" on the people that "it will always be remembered."

WESTMAN, HAROLD P., "Radio Standards Go to War," *Proceedings of the I.R.E.*, XXXI (July, 1943), 381-384.

The wartime and peacetime procedures of preparing radio standards are described.

WINDELL, MARIE GEORGE, "The Camp Meeting in Missouri," *Missouri Historical Review*, XXXVII (April, 1943), 253-270.

A historical sketch of the camp meeting is presented, including reasons for its evolution, agenda of its meetings, characteristics of its audiences, and analysis of its speakers.

DRAMA AND INTERPRETATION

BROWN, GILMOR, "Yesterday, Today, and Tomorrow," *Theatre Arts*, XXVII (July, 1943), 411-416.

The achievements of the Pasadena Community Playhouse are listed as its twenty-fifth birthday is celebrated.

COLTON, SARA, and HAWLEY JONES, "What's Right About the Movies," *Harper's Magazine*, CLXXXVII (July, 1943), 146-151.

The duties of the research department in obtaining accuracy of detail for movie productions are legion.

FYFE, HAMILTON, "Why We Need a National Theatre," *The Fortnightly*, No. 920 (August, 1943), 127-132.

In spite of the fact that the British possess an unrivalled dramatic literature and that they are fond of going to see plays, they view the theatre as nothing more than entertainment for an idle hour. The author first wrote pleading for a national theatre forty-three years ago, and in this article he pleads again as he tells of progress made since the earlier date.

HEGGIE, BARBARA, "Ethel, Queen of Barrymores," *Coronet*, XIV (September, 1943), 93-96.

This article presents biographical material and a personality sketch of the "First Lady of the American Stage."

ISAACS, EDITH J. R. and ROSAMOND GILDER, "Theatre with Father," *Theatre Arts*, XXVII (August, 1943), 459-510.

Highlights concerning the theatre, actors, plays and directors from the 1890's down through 1915 make up the content of this article.

KENDALL, JOHN SMITH, "Sarah Bernhardt in New Orleans," *The Louisiana Historical Quarterly*, XXVI (July, 1943), 770-782.

Having witnessed a production, the author is able to include first hand material in this description of Sarah Bernhardt's successes, difficulties and experiences in appearing upon the New Orleans stage.

LINDSAY, HOWARD, "Notes on Playwriting," *The Writer,* LVI (August, 1943), 227-230.

One of the most important requirements in playwrighting is to engage the emotions of the audience favorably towards one or more of the characters of the audience.

RODMAN, SELDEN, "Poetry Between the Wars," *The English Journal,* XXXII (September, 1943), 357-364.

An analysis of English poetry written between World Wars I and II is possible because this era of poetry is now moving into perspective. Four poets, W. B. Yeats, T. S. Eliot, Ezra Pound and W. H. Auden, dominate the period, either by the preeminence of their verse or by the influence they have had upon the other poets of the time.

VAN DOREN, MARK, "Poetry People Live By," *Good Housekeeping,* CXVII (September, 1943), 41, 153-154.

Poetry is necessary to human life because it says what the inarticulate person has not supposed it possible to say. Furthermore, poetry is so universally cherished that "if you could sift through the possessions of almost any human being, you would find a scrap of poetry among them."

SPEECH SCIENCE

AKELAITIS, ANDREW J., "Studies on the Corpus Callosum VII. Study of Language Functions (Tactile and Visual Lexia and Graphia) Unilaterally Following Section of the Corpus Callosum," *Journal of Neuropathology and Experimental Neurology,* II (July, 1943), 226-262.

The part played by the corpus callosum in certain expressive aspects of language was studied by the author in testing a group of epileptics in whom the corpus callosum was partially or completely sectioned. His findings "suggest that commissural systems other than the corpus callosum are utilized by the activities tested in the interhemispheral connections between the dominant and subordinate hemispheres."

ANONYMOUS, "New Developments in Radio Sound Effects," *Radio-Craft,* XIV (July, 1943), 594-595.

The sound-men of the prerecord days did their job well. Many of the mechanical devices they invented have been found to give a better illusion over the air than the actual recording of the sound. And many are the new mechanical sound devices which are being devised for the new war sound effects. One example is the use of an ice-cream freezer for creating the sound effect of the "depth bomb."

CHRISTIE, R. V., and G. W. HAYWARD, "Periodic Changes in Respiratory Depth Produced by Changes in the Lung," *The Journal of Physiology,* CII (June 30, 1943), 88-94.

It is the purpose of this paper to show that "periodic breathing may in some cases be caused by periodic changes in the distensibility of the lungs, without any changes in the activity of the respiratory centre."

CURRIER, WILBER D., "Office Noises and Their Effect on Audiometry," *Archives of Otolaryngology,* XXXVIII (July, 1943), 49-59.

A survey made of the offices of eleven practicing otolaryngologists and of the testing rooms of four schools serves as the basis for information presented on the effects of noise on audiometric testing.

DONALD, JOHN, "The Genesis of the Human Voice," *Glasgow Medical Journal,* CXL (July, 1943), 1-11.

The author of this article discusses not only the genesis of voice, but gives views on factors which render voices good or ordinary, and trained or untrained.

ENNIS, HAROLD E., "Some Suggestions for Standards of Good Operating Practice in Broadcasting," *Radio,* No. 283 (August, 1943), 27-29, 56-57, 59.

This article is intended to be a brief treatise on the practical operation of control room and transmitter for broadcast technicians.

FINKLER, RITA S., and GEORGE M. COHN, "Hormonal Effects on Growth in Chil-

dren," *Archives of Pediatrics*, LX (July, 1943), 362-380.

Acceleration of growth promoted by treatment with hormones need exercise no untoward effects upon children. Observations of the author come as a result of study of one hundred and twenty-five children treated with various hormones.

GARDNER, M. B., "How Well Do I Hear?" *Bell Laboratories Record*, XXII (September, 1943), 6-11.

This article discusses the purpose and composition of audiometers, and tells of hearing records compiled at the World's Fair.

GRIESMAN, BRUNO L., "Mechanism of Phonation Demonstrated by Planigraphy of the Larynx," *Archives of Otolaryngology*, XXXVIII (July, 1943), 17-26.

Knowledge of the physiology of the sound-producing and sphincteric mechanisms has been advanced by planigraphy of the larynx.

GROSSMAN, FREDERICK M., "Acoustic Sound Filtration and Hearing Aids," *Archives of Otolaryngology*, XXXVIII (August, 1943), 101-112.

The aim of this paper is to discuss "the acoustic properties of the external canal of the ear and of the middle ear with special reference to the fitting of hearing aids and the design of individual ear molds."

HENRIKSON, ERNEST H., "A Note on Voice Recordings," *The Journal of Speech Disorders*, VIII (June, 1943), 133-135.

Results are recorded here of an experiment in student evaluation of voice, comparing analysis made before and after hearing records, and contrasting these with diagnoses made by a speech specialist.

JACOBSON, EDMUND, "Rest: Physical and Mental," *The Illinois Medical Journal*, LXXXIV (August, 1943), 110-113.

The author states, among other things, that the universally accepted teaching that a muscle in a healthy state exhibits the slight persistent contraction known as tonus has not been confirmed.

JACOBSON, EDMUND, "'Tonus' in Striated Muscle," *The American Journal of Psychology*, LVI (July, 1943), 433-437.

The author analyzes methods of measuring muscular contraction.

POLLOCK, LEWIS J., "The Clinical Signs of Nerve Regeneration," *Diseases of the Nervous System*, IV (August, 1943), 229-235.

Manifestations of recovery of function are the signs which show regeneration of a nerve. These differ in appearance and rate of return as to the pathology of the nerve and as to whether recovery is spontaneous or is consequent to surgical intervention.

REID, L. CORSAN, and DONALD E. BRACE, "Reflexes from the Mouth, Trachea and Esophagus which Stimulate Respiration," *Anesthesiology*, IV (July, 1943), 345-360.

Such movements as extension of the head, elevation of the chin, and stretching of the tongue may give rise to reflexes which result in more satisfactory types of respiration normally and under anesthesia.

RIESE, W., "The Principle of Evolution of Nervous Function," *The Journal of Nervous and Mental Disease*, XCVIII (September, 1943), 255-266.

The author of this article believes that the nervous mechanisms, "instead of succeeding each other in a hypothetical march of time, are all present in the human species, although only 'potentis,' and become manifest only according to time, need and circumstances."

TROWELL, O. A., "Physiology of the Lung," *Nature*, CLII (August 7, 1943), 153-154.

This article tells of experiments made in the study of lung function. The potentialities of the lung have been revealed, it claims. To what extent they operate in normal life remains to be discovered.

WEINSTEIN, EDWIN A., and MORRIS B. BENDER, "Integrated Facial Patterns Elicited by

Stimulation of the Brain Stem," *Archives of Neurology and Psychiatry*, L (July, 1943), 34-42.

An experiment performed on monkeys demonstrates that purposefully integrated facial movements may be obtained by stimulating many areas of the midbrain, pons and medulla outside the nucleus of the facial nerve and its fibers.

WENGER, M. A., and MARGARET ELLINGTON, "The Measurement of Autonomic Balance in Children: Mehthod and Normative Data," *Psychosomatic Medicine*, V (July, 1943), 241-253.

The pattern of physiological responses which are innervated by the autonomic nervous system can be measured indirectly by a battery of tests. In this article a seven-test battery for use in obtaining quantitative estimates of the functional status of the autonomic nervous system is described.

PHONETICS AND SPEECH USAGE

BINGHAM, WILLIAM E., JR., "A Study of the Relations Which the Galvanic Skin Response and Sensory Reference Bear to Judgments of the Meaningfulness, Significance, and Importance of 72 Words," *The Journal of Psychology*, XVI (July, 1943), 21-34.

The experiment reported upon in this article was a search for a possible relationship between the types of sensory reference and the relative meaningfulness, significance, and importance of seventy-two words.

FEIGIN, SAMUEL I., "The Original Language of the Gospels," *Journal of Near Eastern Studies*, II (July, 1943), 187-197.

A historical and literary study of the place of origin of the several separate writings, and a minute philological examination of each text would be necessary before any final decision as to the original language of the Gospels could be reached.

FOSTER, HARRY K., "The Semantic Variations of Certain High Frequency Words in the Written Compositions of Eighth-Grade Pupils," *The Journal of Experimental Education*, XI (June, 1943), 293-297.

The purpose of this study is to determine the socially important meanings which one hundred selected words of high frequency of usage have to eighth grade pupils.

GALT, WILLIAM, "Our Mother Tongue," *The Psychoanalytic Review*, XXX (July, 1943), 241-262.

Reviews of the biological origin, the physiological mechanism and the sociological function of language are given in this article.

HALL, EVERETT W., "The Extra-Linguistic Reference of Language," *Mind*, LII (July, 1943), 230-246.

A mere analysis of language cannot adequitely clarify the nature of the relation between language and the matters of fact to which it refers. The goal of this paper is to make this recognition more definite and to suggest how words can "mean" extra-linguistic facts.

IRWIN, ORVIS C., and HAN PIAO CHEN, "Speech Sound Elements During the First Year of Life: A Review of the Literature," *The Journal of Speech Disorders*, VIII (June, 1943), 109-121.

An evaluative review is presented of past research concerning sound elements occurring in the birth cry and of the speech sound mastery made by young infants.

PSYCHOLOGY AND PATHOLOGY OF SPEECH

ALEXANDER, FRANZ, "Fundamental Concepts of Psychosomatic Research: Psychogenesis, Conversion, Specificity," *Psychosomatic Medicine*, V (July, 1943), 205-210.

Among other things, this article attempts to clarify the concept of psychogenesis.

BLOS, PETER, "Character Development in Early Adolescence," *Child Study*, XX (Summer, 1943), 105-107, 126.

The character of a person will be influenced by all the variety of experiences which happen to him, not just by the habit training administered to him.

BOWERS, WESLEY C., "Present-Day Treatment of Infections of the Middle Ear and Nasal Sinuses," *The Eye, Ear, Nose and Throat Monthly*, XXII (August, 1943), 293-300.

The author discusses types of infections of the middle ear and nasal sinuses, and explains treatment which includes medication, X-ray treatment and chemotherapy.

CATTELL, RICHARD B., and HUGH F. HARE, "The Position of the Trachea Before and After Removal of Substernal Goiter," *The Surgical Clinics of North America*, XXIII (June, 1943), 781-792.

Asymmetrical and nodular goiters frequently cause displacement and compression of the trachea and result in a choking sensation and dypsnea. By use of X-ray the position of the trachea before and after surgery can be demonstrated.

CRIDER, BLAKE, "The Importance of the Dominant Eye," *The Journal of Psychology*, XVI (July, 1943), 145-151.

Opinions solicited from eye specialists and from rifle marksmen substantiate the belief of the importance of the dominant eye. By some it is thought that strong sighting and better emotionality are related.

CROTHERS, BRONSON, "Prognosis After Injury or Infection of the Nervous System in Childhood," *The Journal of the Michigan State Medical Society*, XLII (July, 1943), 517-521.

The pediatrician should organize his diagnostic and prognostic statements so that they can be used to advantage by teachers and parents.

CURETON, THOMAS K., "The Unfitness of Young Men in Motor Fitness," *The Journal of the American Medical Association*, CXXIII (September 11, 1943), 69-74.

An explanation of tests given to determine motor fitness is included in this article.

DESPERT, J. LOUISE, "Stuttering: A Clinical Study," *American Journal of Orthopsychiatry*, XIII (July, 1943), 517-524.

This is the preliminary report on a study of fifteen stuttering children who were treated by the author, a physician connected with the New York Hospital and Department of Psychiatry, Cornell University Medical College.

FROESCHELS, EMIL, "Hygiene of the Voice," *Archives of Otolaryngology*, XXXVIII, (August, 1943), 122-130.

This article tells of hyperfunction and hypofunction in voice production and recommends the use of a chewing technique to alleviate the conditions.

GROVE, W. E., "Estimation of Percentage of Compensable Hearing Defects," *Archives of Otolaryngology*, XXXVIII (August, 1943), 152-155.

The author describes a procedure which is effective in ascertaining the percentage of loss of ability to hear and understand speech.

GUGGENHEIM, LOUIS, "Therapy of Deafness." Report of Cases," *The Laryngoscope*, LIII (July, 1943), 441-456.

The testing of hearing and the giving of prophylactic treatment are included in this discussion of the therapy of deafness.

HAYES, J. HARRY, "Analysis of Thyroid Surgery," *The Journal of the Arkansas Medical Society*, XL (September, 1943), 59-64.

An analytic discussion based upon study of 437 cases of thyroid surgery is presented in this article.

JACKSON, D. E., "An Investigation of the Effects of Anesthetics on the Upper Respiratory Passages and Adjacent Structures and the Relations of These to the Pulmonary Blood Pressure," *Current Researches in Anesthesia and Analgesia*, XXII (July-August, 1943), 181-195.

This article tells of the action which a number of drugs may have on vessels of the walls of the nasal passages and adjacent sinuses. It contains a comparative study of the relation between nasal vessel changes and respiratory rate and depth, as well as between the former and the systemic blood pressure.

LAVOS, GEORGE, "Unfounded Objections to Hiring the Handicapped," *Journal of Consulting Psychology*, VII (July-August, 1943), 191-197.

Placement agents are in a position to enumerate and analyze the objections offered by employers to the hiring of the handicapped.

LITCHFIELD, H. R., "Epilepsy—a Clinical and Therapeutic Review," *Archives of Pediatrics*, LX (August, 1943), 426-437.

Symptoms, treatment, prognosis and cautions are offered in this discussion on epilepsy.

MCCOLLUM, B. B., "Oral Diagnosis," *The Journal of the American Dental Association*, XXX (August 1, 1943), 1218-1233.

An explanation of the action of joints and muscles which operate the mandible is offered to dentists, and they are urged to gain an improved understanding of the physiology of the mouth.

MCKIBBEN, STELLA, "The Spastic Situation," *The Journal of Speech Disorders*, VIII (June, 1943), 147-153.

A spastic believes that stagefright is the fundamental reason why the spastic cannot speak plainly.

MASLOW, A. H., "A Theory of Human Motivation," *Psychological Review*, L (July, 1943), 370-396.

An attempt to formulate a positive theory of motivation is based upon knowledge of man's basic needs.

MILLER, BEN N., "Some Problems of Allergy in Childhood," *The Journal of the South Carolina Medical Association*, XXXIX (July, 1943), 175-179.

Allergic states in childhood are amiable to treatment and should be subjected to control so as to prevent secondary morphologic changes in adulthood.

MITCHELL, HORACE E., "Tumors of the Larynx. A Review of 105 Cases," *The Laryngoscope*, LIII (July, 1943), 457-477.

Etiology, diagnosis and treatment of tumors of the larynx are discussed in this article.

MOORE, CHALMERS H., "The Diagnosis of Brain Tumor," *The Journal of the Medical Association of the State of Alabama*, XIII (August, 1943), 70-73.

The best way to diagnose brain tumor is to look for a sequence of symptoms in the case history.

PERLMAN, H. B., "The Effect of Explosions on the Acoustic Apparatus," *Transactions American Academy of Ophthalmology and Otolaryngology* (July-August, 1943), 442-453.

The author explains the "shock pulse" in explosions, and attempts to show why it produces an auditory sensation that can cause injury to the perceptive and conducting mechanisms of the ear.

QUINN, JULIA PROVINCE, "The Treatment of an Adolescent Boy with a Neurological Disorder," *The Family Journal of Social Case Work*, XXIV (July, 1943), 170-177.

The speech clinic served as one of the aids in the training of the case reported in this article, a congenital cerebral spastic boy.

SHAMBAUGH, GEORGE E., "Deafness or Impaired Hearing," *The Journal of the Michigan State Medical Society*, XLII (July, 1943), 525-529.

This article presents a general review of the types of deafness and of the treatment recommended.

SOLOMON, JOSEPH C., "Psychiatric Implications of Deafness," *Mental Hygiene*, XXVII (July, 1943), 439-445.

The emotional effect of deafness on the individual is great. Personality problems must be prevented, not cured.

VOELKER, CHARLES H., "Incidence of Pathologic Speech Behavior in the American General Population," *Archives of Otolaryngology*, XXXVIII (August, 1943), 113-121.

A survey of speech problems as diagnosed during a period of more than a decade is presented in this article.

WEAVER, D. F., "Carcinoma of the Larynx," *The Journal of the Michigan State Medical Society*, XLII (July, 1943), 521-525.

Cases are reported which illustrate the general types of surgical procedure used in treatment of carcinoma of the larynx.

WHITNEY, H. H., "Tonsillectomy Versus Tonsillectomy," *The Journal of the Florida Medical Association*, XXX (July, 1943), 18-19.

Reporting upon 215 cases of tonsillectomy, the author concludes by recommending the use of the Automatic Mechanical Device.

WILLIE, JAMES ASA, "Neuropsychiatric Problems Arising in the Civilian Population," *The Journal of the Oklahoma State Medical Association*, XXXVI (July, 1943), 287-288.

The war is a precipitating cause for an increased number of nervous and mental breakdowns in predisposed individuals rather than a direct cause of these.

WINTER, LEO, "Fractures of the Mandible," *The American Journal of Surgery*, LXI (September, 1943), 367-379.

This article tells of the advantages of the Roger Anderson Skeletal Fixation appliance for the treatment of fractures of the mandible.

YOUNG, G. ALEXANDER, "Psychoneuroses of War," *The Nebraska State Medical Journal*, XXVIII (September, 1943), 280-284.

The author relates experiences in treating psychoneurotic war veterans.

SPEECH PEDAGOGY

ALVAREZ, WALTER C., "Diagnostic Time Savers for Overworked Physicians," *The Journal of the American Medical Association*, CXXII (July 31, 1943), 933-937.

A physician passes on some of the little tricks of diagnosis which he has "picked up" in the course of forty years.

BARUCH, DOROTHY W., "Helping Children Face War," *Marriage and Family Living*, V (Summer, 1943), 49-51.

Many and simple are the aids which help children face war days. Fear is unavoidable, and one necessity is that children be helped to express it and thereby to gain relief from it.

CARLSON, EARL R., "Treatment of Infantile Cerebral Palsy," *The Diplomate*, XV (June-July, 1943), 201-205.

The answer to the problem of cerebral palsy lies in education. Certain exercises and methods of relaxation aid, and most important is the need of real hard work and perseverance.

CASE, R. D., "Training the Handicapped," *The School Executive*, LXIII (September, 1943), 31, 36.

The rehabilitation school in Salinas, California, is an example of State and local cooperation in aiding the handicapped.

CHASE, FRANCES B., "Jefferson Pupils Broadcast for Victory," *The Nation's Schools*, XXXII (September, 1943), 24-25.

Radio broadcasting interest manifested by a 7A English class has resulted in a workshop club with varied activities which educate not only participants but listeners as well.

CHURCH, MARY E., "Camping with Crippled Children," *Recreation*, XXXVII (September, 1943), 346-348, 353.

Camp Greentop spells a magic name to more than four hundred crippled children in Baltimore and rural Maryland.

CORDTS, ANNA D., "What About Phonics?" *The Grade Teacher*, LXI (September, 1943), 24-80.

Teaching of phonics can be made to function in reading instruction only when the unity of the word itself is preserved. Pupils

should always see letters in their natural settings within words.

DIEMER, GEORGE W., "The Improvement of Instruction in Colleges," *Peabody Journal of Education*, XXI (July, 1943), 41-46.

The president of a Missouri teachers college suggests ways in which teachers may improve their techniques of instruction. He recommends especially that college teachers acquire a willingness to experiment in order to determine whether or not educational theories actually work in practical situations.

DODGE, ARTHUR F., "What Are the Personality Traits of the Successful Teacher?" *Journal of Applied Psychology*, XXVII, (August, 1943), 325-337.

From a study of personality inventories filled out by 301 teachers the author of this article computes five essential qualifications found in the successful teacher.

GILBURT, SAMUEL G., "Radio Appreciation—A Plea and a Program," *High Points*, XXV, (June, 1943), 47-50.

Units for improving and building radio appreciation in the classroom are suggested.

GILL, BRENDAN, "A Reporter at Large: Abbott's No Good Without Costello," *The New Yorker*, XIX (May 8, 1943), 42-57.

Youthbuilders, Inc., meets informally once a week to carry on discussions of topics of interest to junior high school students in New York City. This club has 102 chapters in the city, with a limited membership of twenty to thirty members in each unit. The subject under consideration in this article is "Should There Be Free Speech in Wartime?"

HENRIKSON, ERNEST H., "What About Speech?" *The School Executive*, LXII (August, 1943), 25.

The author presents a half page justification of speech education during wartime.

HERZBERG, FRED, and RAYMOND E. DUKE, "The Officer-Instructor," *The Military Surgeon*, XCIII (August, 1943), 151-157.

Officers should realize the importance of good teaching techniques when they undertake the job of training soldiers. They can profit immeasurably from observing mistakes and successes in others. A course in public speaking at Carlisle Barracks stressed this.

LEASURE, J. KENT, "Treatment and Rehabilitation of the Hard of Hearing Child," *The Journal of the Indiana State Medical Association*, XXXVI (August, 1943), 391-393.

Hints are given in this article for preventing the development of hearing problems in children.

MCCALL, JULIUS W., "Preliminary Voice Training for Laryngectomy," *Archives of Otolaryngology*, XXXVIII (July, 1943), 10-16.

Basing his observations upon thirty-two cases appearing in St. Luke's Hospital, Cleveland, the author emphasizes the value of preliminary speech training for the laryngectomized patient.

MCCALL, JULIUS W., "Preoperative Training for Development of the Esophageal Voice in Laryngectomized Patients," *The Annals of Otology, Rhinology and Laryngology*, LII (June, 1943), 364-371.

It is much easier to learn the basic requirements of esophageal speech before rather than after laryngectomy. Patients to be subjected to total laryngectomy should be given voice training before the operation.

PARRY, ROBERT HUGHES, "The Child as a Wartime Problem," *American Journal of Public Health and the Nation's Health*, XXXIII (September, 1943), 1043-1053.

A report on measures which have been set up to care for children in wartime is given by the author, who is Medical Officer of Health for the City and Port of Bristol, England, and Professor of Preventive Medicine, University of Bristol.

NEWS AND NOTES

RUTH P. KENTZLER, *Editor*

(Please send items of interest for this department directly to MISS KENTZLER, CENTRAL HIGH SCHOOL, MADISON, WISCONSIN.)

Ernest C. Fossum, formerly on the faculty of the Junior and Teachers College, Kansas City, Mo., is now Assistant Professor of Speech in Iowa State Teachers College, Cedar Falls.

* * *

P. Merville Larson, last year the Acting Head of the Department of Speech in Eastern Illinois State Teachers College, Charleston, is now Acting Head of the department in Southwest Texas State Teachers College, San Marcos.

* * *

J. Glenn Ross, who was National Director of the Speakers Bureau of the American Red Cross last year, has returned to Eastern Illinois State Teachers College as head of its Department of Speech.

* * *

Edwin Duerr, on leave from the Carnegie Institute of Technology, is spending the year in New York City, engaged in theatre work.

* * *

Charles F. Hunter is now on the faculty of the University of Missouri.

* * *

Hurst R. Anderson, formerly Registrar and Professor of Speech in Allegheny College, is now President of Centenary Junior College in Hackettstown, New Jersey. His new duties have compelled him to resign as Chairman of the Speech Education Committee of the Association.

* * *

Dorothy Anderson, formerly Instructor of Speech in the University of Illinois, is now serving with the Red Cross.

* * *

Burrell Hansen has resigned his position as a member of the Purdue University staff to do part-time teaching and to begin work on his Doctorate in the Department of Speech of the University of Missouri.

Miss Avonelle Sheward is now Hearing Test Supervisor in Purdue University. She came to Purdue from the University of Michigan Speech Clinic. Miss Loraine Anson, formerly Hearing Test Supervisor in Purdue, is now on the faculty of the University of Iowa.

* * *

Rossell Hope Robbins, the British authority on Middle English lyrics and choral speaking, is now serving as a private in the 12th Regiment of the Quartermaster Training Corps at Camp Lee, Virginia.

* * *

Mrs. Ivamae Small Hilts, formerly a teaching fellow in the School of Speech, Northwestern University, is now Head of the Department of Speech in Kalamazoo College.

* * *

Alan Schneider, formerly Assistant Director of Dramatics in the Catholic University, has been on leave since November, 1942, serving with the Division of Educational Services of the Bureau of Special Operations, Office of War Information, Washington, D.C.

* * *

Ted Kennedy, who received his Master's degree last summer from the University of Wisconsin, began service in September as announcer for Station WIBA, Madison.

* * *

John Vance Neale, who recently has been Visiting Associate Professor of Speech in the University of Missouri, has now returned to Dartmouth College.

* * *

Dayton D. McKean, formerly on leave from Dartmouth College and serving as Deputy Finance Commissioner and adviser to Governor Edison of New Jersey, has now returned to the Dartmouth campus. Professors McKean and Neale both will assist in teaching military units.

William B. McCoard, Acting Head of the Department in Western Reserve University, is now a lieutenant (jg) in the Navy.

• • •

H. H. Brockhaus of Oberlin College is now a Technician, 4th Grade, in the Army, stationed at Camp Barkeley, Texas.

• • •

Lieutenant Robert G. Gunderson, on leave from Oberlin College, is now an Army censor stationed in Iceland.

• • •

Wayne N. Thompson, who received his Doctorate from Northwestern University in June, is now Assistant Professor of Speech in Bowling Green State University, Ohio.

• • •

Harold M. Jordan, formerly of Bowling Green State University, is now in the graduate school of Northwestern University.

• • •

Robert Gard, Director of the Cornell New York State Plays Project, taught Playwriting last summer in the Banff School of Fine Arts. He is now in the University of Alberta for a year of regional playwriting and folklore.

• • •

Walter H. Stainton, Assistant Director of the Cornell Theatre, left in September for a captaincy in the Chemical Warfare Service of the Army.

• • •

Assistant Director H. D. Albright of the Cornell Theatre returned to duty after nine months for the Rockefeller Foundation and the University of Virginia surveying the college, school, and countryside drama in Virginia.

• • •

To the Cornell University Theatre in September went Sydney J. Risk, Rockefeller Fellow for projects in Canadian Rural Drama, from Alberta; and Thomas E. Poag, American Education Board Fellow for projects in Negro College and School Drama, from Tennessee.

• • •

In November *The Lake Guns of Seneca and Cayuga and Eight Other Plays of Upstate New York* was published by the Cornell University Press; and the New York State Plays Project, with Messrs. Drummond and Gard, plans another volume of regional plays for next year.

• • •

The Indiana State Board of Education this year adopted the following requirements for a General Speech License and for a Speech Correction and Hearing Therapy License. Chairman of the Legislative-Curriculum Committee of the Indiana Teachers of Speech Association, that cooperated with the State Board, was D. W. Morris of Indiana State Teachers College.

General Speech License

A. To be eligible for the General Speech License one must have a total of twenty-four semester hours in the field of speech divided as follows:

	Hours
1. Fundamentals of Speech and scientific background	5
a. Fundamentals	
b. Phonetics	
c. Speech correction	
d. Voice science	
e. Psychology of speech	
f. Etc.	
2. Public Speaking and Discussion	5
a. Public speaking	
b. Argumentation and debate	
c. Group discussion	
d. Speech composition	
e. Form of address	
f. Etc.	
3. Oral Interpretation and Dramatics	5
a. Interpretation	
b. Play production	
c. Acting	
d. Scene design	
e. Lighting	
f. Directing	
g. Etc.	
4. Electives in Speech	9
a. Additional courses in any one or more of the three divisions above, or	
b. Additional courses in any one or more of the three divisions above as applied to radio broadcasting	

B. All persons teaching one or more Speech courses for credit in the public schools of Indiana shall be required to hold a Speech

License beginning with September, 1944. Any course in which the major emphasis is placed upon public speaking, debating, dramatics, oral interpretation, or the improvement of oral communication shall be thought of as a Speech Course.

C. Those persons, not holding a Speech License, who have regularly taught speech courses during the three years prior to September, 1945, shall complete requirements for the Speech License by September, 1947.

D. Permits may be granted to teachers who have completed fifteen semester hours of approved work provided that at least three hours of this total is held in the field of the course to be taught. For example if the course to be taught is Public Speaking, then three of the fifteen hours must be in the Public Speaking field. Fifteen hours of Dramatics, for instance, would not satisfy the requirement for teaching public speaking.
   1. These permits are to be valid for one year.
   2. If the teacher continues to teach Speech, for each one year he teaches, he must complete three semester hours or four quarter hours toward the license.

E. This license shall not certify teachers in the field of speech correction for which a special license is provided.

Speech Correction License and Hearing Therapy License

SPEECH CORRECTION LICENSE	*Semester Hours*
Phonetics	2–3
Psychology of Exceptional Children	2–3
Clinical Psychology	2–3
Mental Measurements	2–3
Diagnostic and Remedial Reading	2–3
Public Speaking, Discussion, or Fundamentals of Speech	2–3
Anatomy and Physiology of Ear and Vocal Mechanism	2–3
Psychophysics of Sound and Audiometric Testing	2–3
Speech Pathology (Elementary)	2–3
Speech Pathology (Advanced)	2–3
Clinical Practice in Speech Correction	5–6
MINIMUM TOTAL	30

Persons completing the requirements for a Speech Correction License may also secure a Hearing Therapy License by the completion of the following courses:

	Hours
Hearing Conservation and Pathology	2–3
Lip Reading	2–3
Clinical Practice in Lip Reading	2–3
TOTAL	8

HEARING THERAPY LICENSE	*Semester Hours*
Phonetics	2–3
Psychology of Exceptional Children	2–3
Clinical Psychology	2–3
Mental Measurements	2–3
Diagnostic and Remedial Reading	2–3
Public Speaking, Discussion, or Fundamentals of Speech	2–3
Anatomy and Physiology of Ear and Vocal Mechanism	2–3
Psychophysics of Sound and Audiometric Testing	2–3
Speech Pathology (Elementary)	2–3
Hearing Conservation and Pathology	2–3
Lip Reading	2–3
Clinical Practice in Lip Reading	2–3
MINIMUM TOTAL	30

Persons completing the requirements for a Hearing Therapy License may also secure a Speech Correction License by the completion of the following courses:

	Hours
Speech Pathology (Advanced)	2–3
Clinical Practice in Speech Correction	5–6
TOTAL	8

• • •

The National Theatre Conference calls attention to theatre directors that, through bargaining collectively for some five thousand college, high school, and community theatre directions, it has obtained permission from Dramatists Play Service and Samuel French to offer special reductions to all who apply to the National Theatre Conference Central Office, Western Reserve University, Cleveland, Ohio. Application must be made at least one month in advance of the open-

ing performance. This reduction is over and above that quoted by the play leasing agent, and ranges from $5.00 to $15.00 a performance.

* * *

The following news item comes from the Council for Democracy, 11 West 42nd Street, New York City:

Russell Crouse, Elmer Rice, Barrett H. Clark, Leah Salisbury and others compose an informal committee, with John Tunis as chairman, set up at the request of the Council for Democracy, to stimulate the writing of short plays on themes and episodes of American democracy for high school and college acting groups. Writers are being asked individually by the Committee. Propaganda, as such, is being distinctly played down, for pieces that are drama in their own right.

Before starting this, the Council for Democracy consulted a considerable number of speech and drama teachers and received such an overwhelmingly enthusiastic response on the need for good, new short plays that it turned to the writers with ample assurance of a welcome among the producers in the educational field. The Council will distribute the plays for royalty-free production and hopes to have the first few ready this fall.

* * *

The New Tools for Learning institute has recently issued a 28-page catalogue of available films, recordings, radio broadcasts, and pamphlets that it can supply on current problems for discussion. Approximately 700 titles are listed on 33 subjects that range from postwar problems to civil liberties, science, press, and radio. The catalogue may be secured by addressing New Tools for Learning, 7 West 16th Street, New York, 11, New York.

* * *

Carl Cass, formerly of the University of Wisconsin staff is now at Purdue University as Director of Playshop. Mr. Cass formerly also taught at Truax Field in Madison. His first production on the Purdue campus was Noel Coward's *Hay Fever*, October 14, 15, and 16 for the general public. A special show was presented on October 17 for the service men stationed at Purdue.

* * *

Miss Elsie Yehling has been added to the Purdue staff as an instructor in speech and technical director of the Playshop. Miss Yehling did her undergraduate work at Harris Teachers College in St. Louis, and received her Master's degree from the University of Wisconsin. She has been associated with Washington University, Harris Teachers College, and the Summer Theater Colony in Plymouth, Massachusetts.

* * *

Miss Esther Holman resigned a position as speech correctionist in the public schools of Wisconsin Rapids, Wisconsin, to accept a position as full-time clinician in the Purdue Speech Clinic. Miss Holman holds a Bachelor of Science degree from the University of Wisconsin, and has worked there for the past three summers for her Master's degree in speech correction.

* * *

V. A. Ketcham, who recently resigned as Chairman of Ohio State University's Department of Speech, had served for thirty years as head of the speech work in that institution, first in the Department of English and in later years in the separate department. During this time the work in speech grew from one course in public speaking into a complete program leading to the A.B., M.A., and Ph.D. degrees. The speech staff at Ohio State consists of twenty-seven persons and the equipment includes special facilities for public address and debating, a Drama Studio, Radio Workshop, and extensive phonetic laboratories.

* * *

Listening-post committees have been set up throughout the United States to aid the George Peabody Radio Awards Board in its annual selections of "Pulitzer prizes of the air." About two thousand persons in over one hundred cities now evaluate programs in their own communities and make recommendations to the Peabody Board.

Among the chairmen of these committees are the following teachers of speech: Forest L. Whan, Wichita area; Kenneth Bartlett, Syracuse area; Sherman Lawton, Columbia, Mo., area; John Gunstream, state of Texas; Waldo Abbot, Detroit area; Robert B. Hudson, Denver area; John Paul Duncan, Akron, Ohio; Adelaide Morse, Emporia area.

The personnel of the committees in the

various universities include the following: Albert Crews, Northwestern; H. Clay Harshbarger, Iowa; Ralph McGinnis, Montana; John S. Penn, North Dakota; R. C. Higgy, Ohio State; Raymond W. Tyson, Pennsylvania State; Hale Aarnes, South Dakota; Henry L. Ewbank, Wisconsin.

* * *

James C. Kelly, formerly of Gerstmeyer High School, Terre Haute, is now on the speech staff of Indiana State Teachers College.

* * *

Miss Mabel Cook has accepted a position in the English Department of the St. Cloud State Teachers College. She will teach the courses offered in speech in the college and supervise the speech work of the Laboratory School. Miss Cook is filling the position of Dr. Ethel A. Kaump, on leave of absence while an officer in the SPARS.

* * *

The Newport News (Virginia) High School, under the direction of Dorothy M. Crane, has developed an amateur theatrical program for the nearby Army personnel that is now in its third season. During the past twenty-four months 189 performances have been given, and this has been done without requiring student rehearsals outside of school and with no student participating oftener than every two weeks. At the close of the second season, the Special Service Officer at Fort Eustis wrote that "the quality and type of entertainment has been an invaluable contribution to the internal recreational program," and that "we will be most happy to welcome you and your players whenever you may find it convenient to be with us."

* * *

Emerson W. Miller of the College of Wooster died unexpectedly on October 16. He had been a member of the Association for approximately a quarter century, and at the last national convention, on December 30, 1942, he delivered the memorial address on Howard S. Woodward.

AMONG THE CONTRIBUTORS

LIONEL CROCKER, *Editor*

George V. Bohman: *Instruction in the Military Units in the Eastern Area* (A.B. Monmouth; M.A. Wisconsin) is Chairman of the Department of Public Speaking in Dartmouth College, Executive Secretary of the Eastern Public Speaking Conference, a member of the NATS subcommittee on colleges and universities, and author of the chapter in *History and Criticism of American Public Address* on American colonial speaking.

Lionel Crocker: *Instruction in College Military Units in the Middle West* (A.B., M.A., Ph.D., Michigan) is Chairman of the Department of Speech in Denison University. He is the author of *Public Speaking for College Students.*

Wilson B. Paul: *Instruction in College Military Units in the Far West* (A.B. Taylor; M.A., Ph.D., Iowa) was formerly Head of the Department of Speech and Dean of Men in Illinois Wesleyan University, is now Chairman of the Speakers Bureau of the Denver Defense Council; University Level Advisor, Western Association of Teachers of Spech; and Secretary-Treasurer, Speech Section, College Education Association.

C. M. Wise: *Instruction in College Military Units in the South* (A.B. State Teachers, Kirksville, Mo.; A.M., Chicago; Ph.D., Wisconsin; graduate student, Washington University, Columbia; postdoctoral studies, Brown; North Carolina) is head of the Department of Speech in Louisiana State University, was Editor of the QUARTERLY JOURNAL OF SPEECH, 1935-1938, and President of the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH, 1942.

Glen E. Mills: *Misconceptions Concerning Daniel Webster* (B.S. Eastern South Dakota Normal; A.M., Ph.D., Michigan) is an Instructor in Public Speaking in Northwestern University. He is the author of articles on public speaking in *Speech Monographs, The Gavel, The Speaker* and *The Forensic.* In 1941-42 he was instructor in Michigan.

L. Gray Burdin: *Public Speaking in New York City in 1850* (B.S., M.S., Butler; M.A., Northwestern) is an Assistant Professor of Speech and Director of Radio in Butler University.

George P. Rice: *Early Stuart Rhetorical Education* is Instructor in Public Speaking at the Pennsylvania State College and a previous contributor to the JOURNAL.

Edwin Duerr: *Theatre in an Academic Gown* (A.B., California; M.A. Cornell) is the play reader for the National Theatre Conference, and has contributed frequently to *Theatre Arts Monthly.* Recently he directed *The Eve of St. Mark* for the Cleveland Play House. In February he resigned his assistant professorship in the Graduate School of Western Reserve University for a visiting professorship in the Carnegie Institute of Technology. At present he is doing professional theatre work in New York City.

E. S. Cortwright: *Selecting, Casting and Rehearsing the High-School Play* (A.B., Iowa State Teachers; M.A. Michigan) is Head of the Department of Speech in the Fort Dodge High School and Junior College, and is Past President of the Iowa Association of Teachers of Speech. For several years he was co-director of the Fort Dodge Community Players.

Lee S. Hultzén: *Vowel Quality in Unstressed Syllables in American Speech* (A.B., Ph.D., Cornell) has taught at Cornell, Washington, Dartmouth, Columbia, California, and Missouri, and has published articles on rhetoric, phonetics, and speech correction in various collections and learned journals, including *Speech Monographs.* He was a Field Worker for the Linguistic Atlas of New England, was Managing Editor of *American Speech* for two years, and served on the Advisory Committee on Pronunciation for the Thorndike-Century Dictionaries. During the First World War he was a 1st Lieutenant, 311th Infantry, wounded in action and decorated with the Distinguished Service Cross, Purple Heart, Croix de Guerre with Palms, and Legion of Honor.

Jon Eisenson: *A Second Study in the Affective Value of Speech Sounds* (M.A., Ph.D., Columbia) is a member of the Department of Speech in Brooklyn College; taught in Wisconsin during the summers of 1939, 1940, and 1941; is the author of *Psychology of Speech* and coauthor with Mildred Freburg Berry of *The Defective in Speech.*

Jerome Fisher (A.B., M.A., Brooklyn Col-

lege), formerly on the speech staff in Brooklyn and a graduate student in the State University of Iowa, is with the armed forces as a personnel consultant.

Sylvia G. Sucher (A.B., Brooklyn; M.A., Columbia), is a teacher of speech in the New York City high schools, now on leave of absence.

A. B. Pomerantz: *In Reply to Miss Anderson on General Semantics* (A.B., New York University; M.A., Wisconsin) was working on his Ph.D. dissertation in Wisconsin and teaching in Brooklyn College at the time of his induction into the army in 1941. He is now serving in North Africa as a Personnel Consultant in the Adjutant General's Department.

Jeanette O. Anderson: *How Much Is One* (A.B. Rockford; M.A., Ph.D., Wisconsin) is Director of the Speech Clinic and an Instructor in Speech in Purdue University. Her "Critique of General Semantics" in the April, 1943, issue provoked two replies and her rejoinder that appears in this issue.

John R. Knott: *One What?* (A.B., A.M., Ph.D., Iowa) is Assistant Professor of Clinical Psychology, in Psychiatry and Psychology, in the State University of Iowa, and author to the reply to Miss Anderson that appeared in the October issue of the JOURNAL.

Giles Wilkeson Gray: *The "Voice Qualities" in the History of Elocution* (A.B. DePauw, M.A., Wisconsin, Ph.D., Iowa) is Professor of Speech in Louisiana State University. He is past President of the Southern Association of Teachers of Speech and past Editor of the QUARTERLY JOURNAL OF SPEECH. Most of his time at present is given to teaching physics in the Army Specialized Training Program.

John M. Fletcher: *A Predisposing Cause of Stuttering* (A.B., Vanderbilt; M.A., Colorado; Ph.D., Clark) is Professor of Psychology in Tulane University. He is author of *The Problem of Stuttering* in *Psychology in Education* (by C. E. Skinner) and contributor to *Stuttering: Significant Theories and Therapies* by E. F. Hahn. He has specialized in the study of functional speech disorders.

Babette Jean David: *Teaching American Speech to Refugees,* speech pathologist and correctionist, was a former student of Dr. Alexander and Dr. Whaland (of Paris, France). She was affiliated with the refugee Committee for Speech Rehabilitation of Émigrés, San Francisco. She is on call for the Stanford University School of Medicine, and the Child Guidance Clinic of San Francisco, in addition to doing speech rehabilitation and pathology in private practice.

D. W. Morris: *The Student Teacher's Speech* (A.B., Park; M.A., Maine, Ph.D., Iowa) is Chairman of the Department of Speech and Director of the Special Education Clinics in the Indiana State Teachers College, Terre Haute. He is Secretary-Treasurer of the American Speech Correction Association.

Alan W. Huckleberry: *The Student Teacher's Speech* (A.B., DePauw; M.A., Louisiana) is Assistant Professor of Speech and Director of the Speech Clinic in Ball State Teachers College. He compiled data for "The Teachers' Speech" while a member of the Department of Speech in Indiana State Teachers College. He has been active in curriculum, license, and forensic speech work in Indiana for the past eight years.

Ernest H. Henrikson: *Some Effects on Stage Fright of a Course in Speech* (A.B., Oregon; M.A., Ph.D., Iowa, postdoctorate study, Iowa, Southern California, Columbia) is Associate Professor of Speech and Director of the Speech Clinic in the University of Denver, is the author of articles in the field of general speech, speech education, and speech correction in the QUARTERLY JOURNAL OF SPEECH, *Speech Monographs, Journal of Educational Psychology, Journal of High Education, School Executive, Journal of Speech Disorders,* etc. At present he is an Assistant Editor of the *Journal of Speech Disorders.*

Ernest C. Fossum: *Speech and Occupational Needs* (A.B., Augustana, M.A., Ph.D., Iowa) is Assistant Professor of Speech in Iowa State Teachers College, was formerly associated with the public schools of Kansas City, Mo., and taught in the Junior and Teachers College. During 1941-42 he devoted much of his time to the Occupational Study of the Greater Kansas City area.

P. Merville Larson: *The Junior College* (B.S., M.S., Kansas State College, Ph.D., Northwestern) is Acting Head of the Department of Speech, Southwest Texas State Teachers College. For twelve years he was head of junior college departments of speech in Hutchinson, Kansas, and North Park College, Chicago, is immediate past president of Phi Rho Pi, national junior college forensics society, and has served on its Executive Council for nine years.

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